DOCUMENT RESUME

ED 407 291 SO 026 673

AUTHOR	Tetrick, Gwen; Heintzelman, Ann
TITLE	Tales of Oceania.
SPONS AGENCY	Indiana Humanities Council, Indianapolis.
PUB DATE	95
NOTE	85p.
PUB TYPE	Guides - Non-Classroom (055) -- Reference Materials - Bibliographies (131) -- Reference Materials - Geographic (133)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	Adult Education; Art Education; Dance; Elementary Secondary Education; Folk Culture; Foreign Countries; Instructional Materials; Interdisciplinary Approach; Language Arts; Maps; *Multicultural Education; Music; Social Studies; *Visual Arts
IDENTIFIERS	Australia; *Oceania

ABSTRACT

This resource packet contains extensive bibliographies; mail order resources; a map; videographics; an Oceania time line; thematic units plans, including suggested activities; an outrigger canoe diagram; and sample student work. This packet should prove invaluable to any teacher wishing to develop a comprehensive unit on Australia or any of the Oceania islands. The materials conclude with policy statements from the Indiana Humanities Council, and the U.S. Bureau of Public Affairs Current Policy No. 871, and grant information from the Indiana International Forum. (DQE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 407 291

TALES OF OCEANIA

Gwen Tetrick
Ann Heintzelman

10-27-95

SO026673

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL
HAS BEEN GRANTED BY
Ann Heintzelman

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)
X This document has been reproduced as
received from the person or organization
originating it.
☐ Minor changes have been made to
improve reproduction quality.
• Points of view or opinions stated in this
document do not necessarily represent
official OERI position or policy.

BEST COPY AVAILABLE

OCEANIA BIBLIOGRAPHY

Gwen Tetrick

Ann Heintzelman

Daleville Elementary School
8600 South Bronco Drive
Daleville, Indiana 47334-9698

Phone: 317-378-0251

October 27, 1995

This program made possible
through a matching grant from

Indiana Humanities Council

and the National Endowment
for the Humanities

The Sea

Nonfiction

Carrick, Carol. Whaling Days. New York: Clarion Books, 1993.
40 p. : col. ill. ;
Includes glossary, bibliography, index.
Grades 4-6

Surveys the whaling industry, ranging from hunting in colonial America to modern whaling regulations and conservation efforts.

Carson, Rachel. The Sea Around Us. New York: Franklin Watts, Inc., 1961.
253 p.
Bibliography.
Grade 6-Adult

This classic still has the power to fascinate readers with the magic and mystery of the sea.

Cerullo, Mary M. Lobsters: Gangsters of the Sea. New York: Cobblehill Books, 1994.
56 p. : col. ill. ;
Includes index and bibliography.
Grades 4-6

Describes the physical aspects, habits and life cycle of the Maine lobster as well as the activities of New England lobstermen.

Cerullo, Mary M. Sharks: Challengers of the Deep. New York: Cobblehill Books, 1993.
56 p. : col. ill. ;
Includes index and bibliography.
Grades 4-6

Describes the physical characteristics, behavior and varieties of sharks and dispels common myths about these unusual fish.

Cole, Joanna. The Magic School Bus on the Ocean Floor. New York: Scholastic, 1992.
32 p. : col. Ill. ;
Grades 2-6

Another field trip on the magic school bus, this time to the ocean floor. Student examples in the book make good models for reports and posters.

Coupe, Sheena and Robert. Great Creatures of the World: Sharks. New York: Facts on File, Inc., 1990.
68 p. : col. ill.
Includes glossary, list of scientific names, and index.
Grades 4-6

Describes the physical characteristics, habits, and natural environment of sharks and discusses their evolution and relationship with human beings.

Doris, Ellen. Marine Biology. New York: Thames and Hudson, Inc., 1993.
64 p. : col. ill. ;
Grades 5-6

All ages would enjoy the photographs but the text covers scientific terms such as binomial nomenclature and taxonomy.

Esbensen, Barbara Jester. Baby Whales Drink Milk. New York: HarperCollins, 1994.
32 p. : col. ill. ;
Grades K-3

Describes the behavior of the humpback whale, with an emphasis on the fact that it is a mammal and shares the characteristics of other mammals.

Fine, John Christopher. Creatures of the Sea. New York: Atheneum, 1989.
32 p. : col. ill. ;
Includes index
Grades 3-6

Describes sea creatures with unusual appearances or behaviors that allow them to fit successfully into their underwater environment.

Grover, Wayne. Dolphin Adventure, A True Story. New York: Greenwillow Books, 1990.
46 p. ill.
Grades 4-6

A diver describes how he encounters and gains the trust of a family of dolphins and saves the life of their baby. A fascinating story whose short text and full page illustrations will snag reluctant readers.

Halton, Cheryl M. Those Amazing Eels. Minneapolis, Minnesota: Dillon Press, Inc., 1993.
64 p. : col. ill. ;
Includes appendix, glossary, index and bibliography.
Grades 4-6

Discusses the physiology, habitat, history, and past and present uses for the eel.

Higginson, Mel. This Earth of Ours: The Ocean. Vero Beach, Florida: The Rourke Corporation, Inc., 1994.
24 p. : col. ill. ;
Includes glossary and index
Grades 3-6

Full page pictures and basic definitions of ocean terms.

Jablonsky, Alice. Discover Ocean Life. Lincolnwood, Illinois: Publications International, Ltd. 1991.
44 p. : col. ill. ;
Includes glossary and table of contents
Grades 4-6

A photo journey with underwater photography and short text. Even reluctant readers will investigate this book.

Lovett, Sarah. Extremely Weird Sea Creatures. Santa Fe, New Mexico: John Muir Publications, 1992.
44 p. : col. ill. ;
Includes glossary, index, and taxonomy chart
Grades 5-7

Introduces unusual sea animals such as the two-spotted octopus, purple jellyfish and fireworms.

Martin, James. Tentacles: The Amazing World of Octopus, Squid, and Their Relatives. New York: Crown Publishers, 1993.
32 p. : col. ill. ;
Includes glossary and index.
Grades 4-6

Introduces the defense mechanisms, reproduction and other characteristics of such cephalapods as the octopus, squid, nautilus, and cuttlefish.

Morris, Rick. Mysteries and Marvels of Ocean Life. London: Usborne Publishing Ltd., 1983.
32 p. : col. ill. ;
Contains index and table of contents
Grades 4-6

A stimulating introduction to ocean life that concentrates on the unusual, the extra-ordinary and the unexplained. Short text and vibrant illustrations will grab even the most reluctant readers.

Parker, Steve. Inside the Whale and Other Animals. New York: Delacorte Press, 1992.
47 p. : col. ill. ;
All ages

Illustrations of the inside of a blue whale, kangaroo, giant tortoise, great white shark, octopus, snail, and other animals.

Parker, Steve. Seashore. New York: Alfred A. Knopf, 1989.
63 p. : col. ill. ;
Index
All ages

A photo essay introduces the animal inhabitants of the seashore.

Patent, Dorothy Hinshaw. Killer Whales. New York: Holiday House, 1993.
31 p. : col. ill. ;
Index
Grades 3-6

Describes the physical characteristics, behavior, and habitats of killer whales.

Schlein, Miriam. The Dangerous Life of the Seahorse. New York: Atheneum, 1986.
32 p. : col. ill. ;
Index
Grades 4-6

Follows the life cycle of the sea horse, describing its physical characteristics, habits, and natural environment.

Sipiera, Paul P. I can be an Oceanographer. Chicago: Children's Press, 1987.
32 p. : col. ill. ;
Glossary and index.
Large print
Grades 1-3

Discusses the work oceanographers do as they study the ocean depths.

Stone, Lynn M. Nighttime Animals: Sea Turtles. Vero Beach, Florida: The Rourke Corporation, Inc., 1993.
24 p. : col. ill. ;
Table of contents, glossary, and index
Grades 3-6

Examines the physical characteristics, habitats and behaviors of sea turtles and describes some of the different kinds.

Time-Life Books. Underwater World.
151 p. : col. ill. ;
Glossary and index
Grades 4-6

A question and answer format is used to introduce the biology, habitats, and behavior of aquatic animals from luminous fish to fur seals.

Tokua, Wendy and Richard Hall. Humphrey the Lost Whale: a True Story. Union City, California: Heian International, Inc., 1986.
32 p. : col. ill. ;
Map
All ages

The true story of a humpback whale trapped in San Francisco Bay and the efforts of people to free him.

Whittell, Giles. The Story of Three Whales: a True Adventure. Milwaukee: Gareth Stevens Children's Books, 1988.
32 p. : col. ill. ;
Glossary and bibliography
Grades 3-6

Describes how the concentrated efforts of an international team of concerned people eased the suffering of three gray whales trapped by the ice off the coast of Alaska and eventually helped two of them back to the open sea.

Wu, Robert. Beneath the Waves: Exploring the Hidden world of the Kelp Forest. San Francisco: Chronicle Books, 1992.
38 p. : col. ill. ;
Glossary and index
Grades 3-6

Describes plants and animals that live in and around kelp bed forests, including otters, seals, plankton, eels, and octopi. Sidebars contain information about many kinds of sea animals.

Zonderman, Jon. A Whaling Captain. Vero beach, Florida: Rourke Book Company, Inc, 1994.
32 p. : col. ill. ;
Grades 4-6

A history of whaling and whaling procedures. Some entire families came from the Pacific Islands on whaling ships to begin new lives in America.

Fiction

Behrens, Jane. Whalewatch! Chicago: Children's Press, 1978.
32 p. : col. ill. ;
Grades K-3

Text and photographs document the experiences of a group of school children on a whale watch off the California coast. They learn about the habits and behavior of the Pacific gray whale.

Carle, Eric. A House for Hermit Crab. Saxonville, MA: Picture Book Studio, 1987.
32 p. : col. ill. ;
Glossary
All ages

A hermit crab who has outgrown his old shell moves into a new one, which he decorates and enhances with the various sea creatures he meets in his travels. A beautifully illustrated book for beginning to teach about sea animals.

Heyerdahl, Thor. Kon-Tiki. Chicago: Rand McNally & Company, 1960.
163 p. : col. ill. ;
Index

Heyerdal's theories have been discounted by recent research. His name is not held in high esteem by people of the South Pacific. Students need to be informed before reading this work. Kon-Tiki is still an exciting adventure story.

McFarlane, Sheryl. Waiting for the Whales. New York: Philomel Books, 1991.
32 p. : col. ill. ;
Grades K-3

A lonely old man who waits each year to see the orcas swim past his house imparts his love of whales to his granddaughter.

Hawaii

Nonfiction

Abnernathy, Jane Fulton and Suelyn Ching Tune. Made in Hawaii. Honolulu: University of Hawaii Press, 1983.
123 p. : ill. ;
References, pronunciation guide
Adult

Instructions for craft projects and activities which are traditionally Hawaiian. Includes how to use ti and coconut; how to make tools, cordage, toys, and leis; how to prepare foods and natural dyes; how to plant crops such as sugarcane, coconut, and banana; and how to play Hawaiian games.

Beamer, Nona. Na Mele Hula! A Collection of Hawaiian Hula chants. Laie, Hawaii: Institute for Polynesian Studies, 1993.
81 p. Ill. ;
Adult

A collection of thirty-three of Hawaii's best loved classic hula chants with English translations, annotations, and musical notation. The historical background of the chants is also included.

Bird, Adren J. The Craft of Hawaiian Luhala Weaving. Honolulu: University of Hawaii Press, 1989.
154 p. : ill. ;
Bibliography
Adult

The ancient craft of weaving lauhala (the leaves of the hala tree) is still important throughout the pacific. The book gives step-by-step instructions for weaving articles of lauhala that have been important to both the modern and ancient cultures in Hawaii. Many photographs illustrate the step-by-step directions.

Birningham, Robin Yoko. Hawaiian Word Book. Honolulu: The Bess Press, 1983.
100 p. : ill. ;
Glossary, pronunciation guide, cassette tape
Grades 4 - adult

Pictures of objects with words in Hawaiian. Students will have to look in the glossary to be sure of the meaning of the word.

Corum, Ann Kondo. Hawaii's Spam Cookbook. Honolulu: Bess Press, Inc., 1987.
136 p. : ill. ;
Glossary
Grade 4 - adult

Hawaii is the SPAM capitol of the United States. Residents consume four million cans each year. This easy-to-follow cookbook has cartoon illustrations.

Cox, J. Halley. Hawaiian Sculpture. Honolulu: The University Pres of Hawaii, 1974.
196 p. : ill. ;
Bibliography
Adult

Many examples of traditional Hawaiian sculpture are illustrated. The cultural meaning as well as the technique is explained.

Dunford, Betty. The Hawaiians of Old. Honolulu: The Bess Press, 1987.
194 p. : ill. ;
Contents, glossary, index, pronunciation guide
Grades 4 - adult

Designed, written and published for the curriculum requirements of the state of Hawaii. Shows the detail and complexity of ancient Hawaiian culture in an easy to understand format.

Feeney, Stephanie, and Ann Fielding. Sand to Sea; Marine Life of Hawaii. Honolulu: University of Hawaii Press, 1989.
58 p. : col. ill. ;
All ages

Preschoolers to senior citizens will enjoy the photographs in this book of Hawaii's ocean life.

Kaeo, Lee and Mae. The Hawaiian Luau Book. Honolulu: Bess Press, Inc., 1989.
70 p. : ill. ;
Glossary, index
Grades 4 - adult

Historical background, recipes, attire and etiquette for a traditional Hawaiian luau.

Kirch, Patrick Vinton. Feathered Gods and Fishhooks: An Introduction to Hawaiian Archaeology and Prehistory. Honolulu: University of Hawaii Press, 1985.
349 p. : ill. ;
Glossary, references, index
Adult

the first major treatment of Hawaiian civilization and culture from an archaeological perspective. Lavishly illustrated and written by an Island-born archaeologist who has studied the prehistoric sited of Hawaii \and the Pacific islands for more than twenty years.

Leo, Panana. Pai Ka Leo Honolulu: The Bess Press, Inc., 1989.
34 p. : ill. ;
Cassette tape included
Preschool - Grade 6
A collection of original Hawaiian songs for children. Music and English translations are provided.

Stanley, Fay. The Last Princess: The Story of Ka'uilani of Hawaii. New York: Fur Winds Press, 1991.
40 p. : col. ill. ;
Map, pronunciation guide, bibliography
Grades 4 - 6

Recounts the story of Hawaii's last heir to the throne who was denied her right to rule when Hawaii was annexed by the United States.

Thompson, Vivian L. Hawaiian Legends of Tricksters and Riddlers. New York: Holiday House, Inc., 1969.
102 p. : ill. ;
Glossary, bibliography
Grades 4 - adult

The foreward explains the purpose of trickster tales and riddles in Hawaiian society.

Tune, Suelyn Ching. How Maui Slowed the Sun. Honolulu: University of Hawaii Press, 1988.
27 p. : col. ill. ;
All ages

The favorite Maui legend at our school recounts how Maui used his magical powers to slow the path of the sun across the sky. This allowed crops more time to grow, fisherman more time to fish, and children more time to play.

Tune, Suelyn Ching. Maui and the Secret of Fire. Honolulu: University of Hawaii Press, 1991.
24 p. : col. ill. ;
All ages

Maui forces the mud hens to tall him how to make fire. All the Maui books are marvelously illustrated and feature traditional clothing.

Williams, Julie Stewart. Maui Goes Fishing. Honolulu: University of Hawaii Press, 1991.
24 p. : col. ill. ;
All ages

Maui, the demigod, makes a fishing look of great power and out of the sea he pulls the land that becomes the Hawaiian islands.

Wren and Maile. Say It in Hawaiian: Alphabet; Say It in Hawaiian: Animals; Say It in Hawaiian: Plants; Say It in Hawaiian: Words. Honolulu: Bess Press, 1992.
14 p. Col. ill. ;
Pronunciation guide
Pre K - Grade 2

Sturdy board books with colorful illustrations and single words in Hawaiian and English. Very popular with students, but we could not find a place to attach the check-out card without covering text, title or much-needed pronunciation guide.

Fiction

Guback, Georgia, Luka's Quilt. New York: Greenwillow Books, 1994.
32 p. ; col. ill. ;
Grades 1 - 3

When Luka' Grandmother makes a traditional Hawaiian quilt for her, she and Luka disagree over colors.

Kahalewai, Marilyn. Maui Mouse' Supper. Honolulu: Bess Press, Ind., 1988.
16 p. col. ill. ;
Grades K - 2

Using native ingredients, Maui Mouse builds a super burger one sep at a time.

Lanscaon, Jeff. Where's Kimo?. Honolulu: The Bess Press, Inc., 1993.
23 p. : col. ill. ;
All ages

Written and illustrated in the popular Waldo style, this book takes readers on a tour of some of Hawaii's most popular attractions.

Nunes, Susan To Find the Way. Honolulu: University of Hawaii Press, 1992.
40 p. : col. ill. ;
Grades 3 - 6

Using his knowledge of the sea and stars Vahi-roa, the navigator, guides a group of Tahitians aboard a great canoe to the unknown islands of Hawaii.

Salisbury, Graham. Blue Skin of the Sea. New York: Dell Publishing, 1992.
215 pages
Grades 6 - 8

Follow Sonny Mendoza and his cousin Keo as the grow up in a Hawaiian fishing village. The story is full of vivid characters facing familiar teen challenges. The most memorable character though is the sea itself. A great book for contrasting lifestyles of Hawaiian and mainland teens.

Swanson, Helen M. Angel of Rainbow Gulch. Honolulu: The Bess Press, 19
128 pages
Grades 3 - 5

Larger than other third graders in his class and a poor reader eleven-year-old Angel Kaihua is teased by his classmates. He also can't decide to trust the adults who try to help him. Written by an elementary teacher from Maiu.

Australia

Nonfiction:

Arnold, Caroline. Koala. New York: William Morrow & Company, Inc. 1987.
48 p. : col. ill. ;
Grades 3 - 6

A story of a koala from its birth to its arrival at the San Francisco Zoo.

Arnold, Caroline. A Walk on the Great Barrier Reef. Minneapolis, Carobihoda Books, 1988.
46 p. : col. ill. ;
Index
Grades 4 - 6

Describes the fascinating plants and animals that inhabit the Great Barrier Reef.

Barrow, Terence. An illustrated guide to Maori Art. Honolulu: University of Hawaii Press, 1984.
104 p. : ill. ;
Adult

An illustrated guide to the visual arts of the Maori as they existed from about the time of Captain Cook's landing on New Zealand shores in 1769 until about 1900.

Brown, Rollo. An Aboriginal Family. Minneapolis: Lerner Publications Company, 1985.
28 p. : col. ill. ;
Grades 3 - 6

An eleven-year-old Aboriginal girl describes her life with her family on a former cattle station in the northern Territory of Australia. Contemporary photographs make it very relevant. It contains one of the best descriptions of the Dreamtime for young students that we've found.

Cobb, Vicki. This place is Lonely. New York: Walker and Company, 1991.
28 p. ,: col. ill. ;
Grades 3 - 6

A contemporary look at life in the Australian outback. Information about many kinds of Australian animals as well as going to school by radio.

Conforth, Kellie. A picture book of Australian Animals. New York: Troll Associates, 1992.
24 p. : col. ill. ;
Grades 2 - 4

Describes some of the distinctive animals found in Australia including the echdna, platypus, and handicoat.

Cowan, James and Bronwyn Bancroft. Kun-Man-Gur: The Rainbow Serpent. Boston: Barefoot Books, Ind., 1994.
32 p. : col. ill. ;
All ages.

Extraordinary native art illustrates this aboriginal creation myth. The Rainbow Serpent, Kun-Man-Gur, finds home and food for the flying foxes after he punishes a bat for saying they smelled bad. The foreword explains the background and the sexual quality involved in this myth.

Darling, Kathy. Tasmanian Devil on Location. New York: Lothrop, Lee & Shapiro Books, 1992.
39 p. : col. ill. ;
Index
Grades 4 - 6

Describes the special characteristics, behavior, and eating habits of the Tasmanian Devil.

Dolce, Laura. People and Places of the World Australia. New York: Chelsea House Publishers, 1990.
122 p. : ill. ;
Map, glossary, contents, index
Grades 4 - 6

An in-depth study of the history, government and culture of Australia.

Fletcher, Wendy and Nikki Schreiner. My Ancestors are from Australia and Canada. Palos Verdes Estates, California: Touch and See, 1979.
Professional

Activity cards introduce the cultures of Australia and Canada. Each card has suggestions for student activities.

Geography Department. Australia in Pictures. Minneapolis: Lerner Publications Company, 1990.
64 p. : col. ill. ;
Contents, Map, Index
Grades 4 - 6

An introduction to the land, history, government, economy, people and culture of Australia.

Geography Department. New Zealand in Pictures. Minneapolis: Lerner Publications Company, 1990.
64 p. : col. ill. ;
Map, Contents, Index
Grades 4 - 6

Text and photographs introduce the topography, history, society, economy, and governmental structure of New Zealand.

Isaacs, Jennifer. Australian Aboriginal Paintings, New York: dutton Studio Books, 1989.
189p. : col. ill. ;
Index
Adult

A colletion of traditional paintings which display the distinctive styles of two regions of Australia: the western desert and the bark paintings of western Arnhem Land. The paintings are presented with minimal notes that explain many elements of Aboriginal culture.

Kelly, Andrew. Our Country. New York: The Bookwright Press, 1991.
48 p. : col. ill. ;
Contents, map, glossary, index and bibliography.
Grades 4 - 6

The history, geography, government, economy, culture and people of Australia are introduces in the colorfully illustrated work.

King, S. G. The Boomerang Information Book. Australia.
28 p. : ill. ;
Grades 4 - adult

The historical background, types of boomerang, instructions for throwing, and interesting facts are presented.

Ministry of External Relations and Trade. About New Zealand. Wellington: 1991.
64 p. : col. ill. ;
Adult

The focus is mainly on current New Zealand attractions and culture.

Nunes, Susan. Tiddalick the Frog. New York: Atheneum, 1989.
32 p. : col. ill. ;
All ages

Retells the Aboriginal tale of what happened when the giant frog Tiddalick had such a great thirst that he drank all the freshwater in the world.

Paterson, A. B. Waltzing Matilda. New York: Holt Rinehart, and Winston, Inc. 1970.
32 p. : col. ill. ;
All ages

The well known song is presented in poetic form and each page illustrates Australian terrain.

Pendergrast, Mike. Te Aho Tapu: The Sacred Thread. Honolulu: University of Hawaii Press, 1987.
123 p. : col. ill. ;
glossary
Adult

The weaving of Maori women is examined using traditional garments. Fine cloaks were held in extremely high regard and afforded prestige to the tribal group.

Powzyk, Joyce. Wallaby creek. New York: Lothrop, Lee & Shephard Books, 1985.
40 p. : col. ill. ;
Map
Grades 5 - Adult

The author describes the unique and varied assortment of animals she observed during a stay at Wallaby creek, Australia. Her own watercolor paintings of goannas, cockatoos, kookaburras, and other animals accompany her descriptions.

Reynolds, Jan. Down Under! Vanishing Cultures. San Diego: Harcourt Brace Jovanovich, Publishers, 1992.
Unpaged: col. ill. ;
Maps
Grades 4 - 6

Examines the vanishing culture of the tiwi tribe, aborigines who live on a small island off the coast of Australia.

Ryan, Judith. Mythscapes: Aboriginal Art of the Desert From the National Gallery of Victoria. Melbourne, Victoria: National gallery of Victoria, 1989.
101p. : col. ill. ;
Bibliography
Adult

Twentieth century Aboriginal art and comments on the Aboriginal culture, both traditional and modern, by a teacher of Aboriginal children.

Serventy, Vincent. Kookabuura. Milwaukee: Raintree Publishers, 1989.
23 p. : col. ill. ;
Grades 3 - 6

Shows the kookaburra in its. Natural surroundings, and describes its life cycle and struggle for survival.

Stodart, Eleanor. The Australian Echidna. Boston: Houghton Mifflin Company, 1991.
40 p. Col. ill. ;
Glossary and index
Grades 3 - 6

An introduction to the physical characteristics, habits and natural environment of the Australian echidna.

Stone, Lynn M. Crocodiles: Australian Animal Discovery Library. Vero Beach, Florida. Rourke Corporation, Inc., 1990.
24 p. : col. ill. ;
Contents, glossary, index
Grades 3 - 6

Discusses the physical characteristics and behavior of the crocodile, with an emphasis on its presence in Australia.

Stone, Lynn M. The Dingo: Australian Animal Discovery Library. Vero Beach, Florida. Rourke Corporation, Inc., 1990.
23 p. : col. ill. ;
Contents, glossary, index
Grades 3 - 6

Describes the physical characteristics, behavior, natural habitat, and relationship to humans of the Australian wild dog. Full page color photographs make it very popular with students.

Stone, Lynn. Kangaroos. Vero Beach, Florida : Rourke Corporation, Inc., 1990.
32 p. : col. ill. ;
Glossary index
Grades 2 - 4

Describes the habitat, lifestyle, infancy, predators, relationship with humans, and future of this well-known Australian animal.

Te Kanua, Kiri. Land of the Long White Cloud: Maori Myths, Tales and Legends. London: Pavilion Books Limited, 1989.
118 p. : col. ill. ;
Contents, preface, glossary
Grade 5 - adult

Dame Kiri Te Kanaua is one of the foremost opera singers of the century. A Maori, she presents her personal selection of the tales she remembers, and loves best from her heritage.

Wallace, Phyl and Noel. Children of the Desert. Milbourne, Australia: Thomas Nelson LTD, 1968.
60 p. : col. ill. ;
All ages

An older book, but an informative one filled with photographs and descriptions of aboriginal desert children and their life-style. Many of the children are not wearing clothing in the photographs.

Fiction

Baker, Jeanne. Where the Forest Meets the Sea. New York: Greenwillow Books, 1987.
32 p. : col. ill. ;
Includes map
All ages.

A young boy and his father go on a camping trip to the Daintree Rainforest in Northern Australia. The book has a strong ecological message as the boy wonders about future trips.

Fox, Mem. Guess What! San Diego: Gulliver Books, 1988.
32 p. : col. ill. ;
Preschool - 2

Through a series of questions to which the reader must answer yes or no, the personality and occupation of a lady called Daisy O'Grady are revealed. Brief vocabulary makes this book ideal for beginning readers.

Fox, Mem. Koala Lou. San Diego: Harcourt Brace Jovanovich, Publishers, 1988.
32 p. : col. ill. ;
Preschool - 2

A young koala longing to hear hew mother speak lovingly to her as she did before other children came along plans to win her distracted parent's attention.

Fox, Mem. Night Noises. San Diego: Gulliver Books, 1989.
32 p. : col. ill. ;
Grades K - 2

One of Australia's most popular children's writers takes a positive view of old age.

Fox, Mem. Possum Magic. Nashville Tennessee: Agindon Press, 1987.
21 p. : col. ill. ;
Preschool - 2

Grandma Poss makes Hush invisible, but she struggles to make him reappear.

BEST COPY AVAILABLE

Fox, Mem. Shoes from Grandpa. New York: Orchard books, 1989.
32 p. : col. ill. ;
Preschool - 2

In a cumulative rhyme, family members describe the clothes they intend to give Jessie for coordinating with her shoes from Grandpa. Easy vocabulary and great kid appeal.

Fox, Mem. Wilfrid Gordon McDonald Partridge. Brooklyn: Kanel Miller Book Publishers, 1989.
32 p. : col. ill. ;
Grades K - 3

A small boy tries to discover the meaning of "memory" so he can restore it for an elderly friend.

Galbraith, Andrea. Gregory Ghostgum and the Bushnook Bunyip. Bayswater, Victoria, Australia: Evelyn Studios, 1992.
32 p. : col. ill. ;
Grades 2 - 4

Two koalas rescue a town from marauding bushrangers.

Gleitzman, Morris. Misery Guts. San Diego: Harcourt Brace Jovanovich, 1991.
122 p.
Grades 5 - 6

The adventures of twelve-year-old Keith as he tries to cheer up his partents by painting their shop in bright colors and convincing them to move from a gloomy, England to a place called Paradise. Trouble is, it takes a disaster to them there.

Gleitzman, Morris. Worry Warts. San Diego: Harcourt Brace Jovanovich, 1991.
129 p.
Grades 5 - 6

Keith Shipley's funny adventures continue - this time in the Great Barrier Reef. But there's trouble in paradise - his partents are unhappy as ever. Keith decides money is the problem. So he sets off on a journey to the australian opal fields to make a fortune and save his family.

Leonard, Marcia. Counting Kangaroos. Mahwah, New Jersey: Troll, 1990.
22 p. : col. ill. ;
Preschool - Grade 1

While visiting Grandma, two young kangaroos fill their pouches with toys from one eddy bear to ten butterflies.

Mahy, Margaret. The Blood and Thunder Adventure on Hurricane Peak. New York: Margaret K. McElderry Books, 1989.
13 p. : ill. ;
Grades 4 - 6

Relates the tangle of events that lead the students of the unexpected School on Hurricane Peak to foil the wicked Sir Quincy and his accomplices.

Mayh Margaret. Bubble Trouble and Other Poems and Stories. New York: Margaret K. McElderry Books, 1992.
66 p. : ill. ;

A collection of humorous stories and poems featuring a baby flying in a bubble, a lovestruck crocodile, and a grandmother who is tired of winter.

Mahy, Margaret. Dangerous Spaces. New York: Viking, 1991.
154 p.
Grades 6 - 8

Master of suspense and the supernatural, Margaret Mayh weaves a spellbinding story of an orphaned girl seeking to fill the emptiness in her life and discovering the frightening fulfillment of dangerous dreams in the process.

Mahy, Margaret. The Great White Man-Eating Shark! A Cautionary Tale. New York: Dial Books for Young Readers, 1990.
32 p. : col. ill. ;
Grades 2 - 4

Greedy to have the cove where he swims all to himself, Norvin straps on shark fins to scare off other swimmers. He enjoys his solitude until he is discovered by an amorous female shark. This book is a definite crowd-pleaser.

Mahy, Margaret. The Horrendous Hullabaloo. New York: Viking, 1992.
32 p. : col. ill. ;
Grades 1 - 3

A pirate's aunt is no longer content to stay home and be his housekeeper.

Mahy, Margaret. Making Friends. New York: Margaret K. McElderry Books, 1990.
32 p. : col. ill. ;
Grades K - 3

Two lonely adults with opposite tastes meet through their dogs and find that they have much in common.

Mahy, Margaret. The Rattlebang Picnic. New York: Dial Books for Young Readers, 1994.
32 p. : col. ill. ;
Grades K - 3

One of Australia's best-known writers dishes up another hit. The McTavishes, their seven children, and Granny McTavish take their old car on a never-to-be -forgotten picnic up Mr. Fogg.

Mahy, Margaret. The Seven Chinese Brothers. New York: Scholastic Inc., 1990.
36 p. : col. ill. ;
Grades 3 - 6

A Chinese folktale retold by an Australian writer. The editor's note at the beginning gives the historical background for this ancient tale.

Mayne, William. Low Tide. New York: Bantam Doubleday Dell Books for Young Readers, 1992.
198 p.
Grades 5 - 6

Two young New Zealanders set out with their Maori friend on a fishing trip. They discover a long lost ship in the low tide. As they begin to explore it, they are transported back in time.

Meeks, Arone Raymond. Enora and the Black Crane. New York: Scholastic, Inc. 1991.
30 p. : col. ill. ;
All ages

Aboriginal artist Arone Raymond draws upon the rich cultural heritage of his people for this story. Enora follows a shimmering band of colors deep into the rain forest where and act of violence against a crane changes him forever.

Morgan, Marlo. Mutant Message Down Under. New York: Harper collins Publishers, 1994.
187p.
Adult

The spiritula odyssey of an American woman who spent four months on a walkaobut with an aboriginal tribe. We had difficulty accepting the entire story, but it does contain much information about the Aborigines.

Niland, Kilmeny. A Bellbird in a Flame Tree. New York: Tambourine Books, 1989.
32 p. : col. ill. ;
All ages

The popular Christmas song "The Twelve Days of Christmas is given a new twist as it is redone with Australian animals.

Thiele, Colin. Shadow Shark. New York: Harper Collins, 1985.
214 p.
Grades 5 and up.

Joe is living with his cousin on an island off southern Australia when they join fishermen in pursuit of a huge shark. A thriller that kids won't be able to put down.

Trinca, Rod and Kerry Argent. One Wooly Wombat. Brooklyn, New York: Kane/Miller Book Publishers, 1987.
32 p. : col. ill. ;
Pre-school - K

Humorous illustrations depict fourteen Australian animals, introduces in rhyme, along with the numbers one through fourteen.

Vaugh, Marcia. Wombat Stew. Englewood Cliffs, New Jersey: Silver Burdett Press, 1984.
32 p. : col. ill. ;
Preschool - Grade 2

In this rollicking tale, the animals outsmart a dingo who is trying to make stew from a wombat he captured. Children love to chant the refrain.

Weir, Bob and Wendy. BaruBay, Australia. New York: Hyperion books for Children, 1995.
40 p. : col. ill. ;
Glossary, Map, Key to illustrations
All ages

Tamara explores a beach in Australia and discovers the life forms that live on and around the coral reef and is introduces to aboriginal culture. The borders to the illustrations are based upon Aboriginal patterns from the northern Territory, Australia.

Wheatley, Nadia and Donna Raulins. My Place. Brooklyn: Kanel Miller Book Publishers, 1992.
44 p. : col. ill. ;
Glossary
All ages

A powerful cultural history of a fictional Australian neighborhood that begins with a double-page spread set in 1988. The visual chronology moves backward to 1788 ten years at a time through 21 decades of world events. The people indigenous to Australia claim the dramatic final section that reiterates the Aboriginal flag first seen in the 1988 section.

Wiseman, Bernard. Little New Kangaroo. New York: Clarion Books, 1993.
32 p. : col. ill. ;
Preschool - Grade 2

While riding in his mother's pouch, a young kangaroo makes friends with four other animals and invites them to join him.

Other Islands

Ball, John and Chris Fairclough. Let's Visit Fiji. London: Pegasus House, 1985.
92 p. : col. ill. ;
Map and index
Grades 4 - 6

Geography, history, social life and customs are covered. Current photographs make it very appealing.

Carrick, Noel. Let's Visit New Guineau. London: Burke Publishing Company, Limited, 1985.
92 p. : col. ill. ;
Maps, contents, index
Grades 4 - 6

The geography, government, history and culture of New Guineau are explored.

Chick, John and Sue, ed. Grass Roots Art of the Solomon Islands: Images and Islands.
New York: Pacific Publications, 1978.
92 p. : ill., ;
Map and bibliography
Grades 4 - adult

Consisting mainly of photographs and illustrations, this book features are objects from the Solomon Islands. Attempts are made to distinguish between Modern and traditional designs.

De Bovis, Edmond. Tahitian Society before the arrival of the Europeans. Laui Hawaii: The Institute for Polynesian Studies, 1980.
71 p.
Index
Adult

Written between 1850-55 by a French navigator, this account laments the change occurring in ancient Tahitian culture after contact with Europeans.

Ford, Douglas. The Pacific Islanders. New York: Chelsea House Publishers, 1989.
109 p. : col. ill. ;
Bibliography, Index
Grades 6 - adult

Discusses the history, culture, and religion of the Pacific Islanders, factors encouraging their immigration and their acceptance as an ethnic group in North America.

Hanson, Allan and Louise. Art and Identity in Oceania. Honolulu: University of Hawaii Press, 1990.
313 p. ill. ;
References
Adult

Selected papers on the Third International Symposium on the Art of Oceania, held in September 1984.

Jonassen, Jon. Cook Island Legends. Suva, Fiji: The Institute of Pacific Studies, 1981.
44 p. ; ill. ;
Grade 5 - adult

Written by a native Cook Islander, this collection of ten legends contains stories of great strength, mammoth size, battles, and voyages, true love and the evil of Katikatia, the old woman who ate children.

Jones, Suzi, ed. Pacific Basked Makers: a Living Tradition. Honolulu: Consortium for Pacific Arts and Cultures, 1982.
78 p. Col. ill. ;
Map and introduction
Adult

A catalog of the 1981 Pacific Basket-maker's Symposium and Exhibition the book presents basket-making techniques from each region. It also presents a brief history of each area as well as concerns for cultural preservation. Basket makers from Alaska and the Northwest coast of North America are included.

Kauraka, Kauraka. E Au Tuatua Taito No Manilyki. Suva, Fiji: The Institute of Pacific Studies, 1987.
81 p. : ill. ;
Bibliography
Grades 4 - adult

We don't know what it says, either, but we thought students should see examples of current native language. A collection of folktales in the Rarotongan language of Cook Islands.

McDonald, Robert. Islands of the Pacific Rim and their People. New York: Thomson Learning, 1994.
48 p. : col. ill. ;
Index, glossary, and bibliography.
Grades 4 - 6

Papua New Guineau is discussed along with Japan, Indonesia, and the Philippines. Color photographs from each region complement the text.

BEST COPY AVAILABLE

Margolies, Barbara A. Warriors, Wigmen, and the Crocodile People: Journeys in Papua New Guinea. New York: Four Winds Press, 1993.
40 p. : col. ill. ;
Introduction, map
Grades 3 - 6

The focus is on tow different communities in Papua, New Guinea. Photographs illustrating the traditional way of life make this book a much sought after item.

Meyer, Miriam Weiss. The Blind Guards of Easter Island. Austin, Texas. Raintree Steck-Vaughn, 1992.
48 p. : col. ill. ;
Contents
Grades 4 - 6

This book is a reprint of the 1977 edition. It is not accurate. Thor Heyerdal's theories of the Incas settling Polynesia have been discounted by scientists. His work is very much resented in the Pacific Islands.

Moyle, Richard. Polynesian Music and Dance. Aue Island, New Zealand: The Center for Pacific Studies, 1991.
62 p. : ill. ;
References, index
Adult

This book introduces the wide range of regional styles of Polynesian song and dance. Attention is given to the role of song and dance in communicating the features of the represented country

National Geographic Society. Blue Horizons: Paradise Isles of the Pacific. Washington, D.C.: National Geographic Society, 1985.
195 p. : col. ill. ;
Adult

More than a hundred full color photographs entice the reader into traveling to Samoa, Tonga, Fiji, French Polynesia, the Cook Islands, or Hawaii. Traditions manage to survive amongst rapid change.

Pilla, Raymond. The Celebration: Collection of Short Stories. Suva, Fiji: The South Pacific Creative Arts Society, 1980.
111 p.
Adult

Short stories that give a taste of life in present day Oceania with references to myths and stories from the past.

Polynesian Press. 'Ole Tusi Pi.
Glossary, Pronunciation guide
Grades 4 - 6

A picture book featuring the Samoan alphabet, numbers and colors. Each letter of the alphabet is designed through carefully chosen illustrations to enhance correct pronunciation and to foster an awareness of Samoan culture.

Rainey, Melvyn D. The Coconut Tree: A South Pacific Tale. Suva, Fiji: Fiji Library Association, 1993.
52 p. : col. ill. ;
All ages

You will never again look at a coconut in the same way after reading this traditional tale written in three languages - English, Fijian and Hindu.

Schreiner, Nikki and Laura Kaku. My Ancestors are from Polynesia and the Pacific Islands. Palos Verdes Estates, California. 1979.
References and teacher's Guide
Adult

A series of activity cards that introduce the culture of the Pacific Islands and list possible student activities. The section on Easter Island is inaccurate.

Shadbolt, Maurice and Olaf ruhen. Isles of the South Pacific. Washington, D.C.: National Geographic Society, 1968.
207 p. : col. ill. ;
Index
Adult

Modern photographs from Polynesia and Melanesia adorn this richly illustrated travelogue that mingles tradition with change.

Sperry, Armstrong. Call It Courage. New York: Macmillan Publishing Co., 1940.
95 p. : ill. ;
Grades 4 - 6

This classic fiction adventure story illustrates many elements of Pacific culture.

Sutter, Frederic Koehler. Samoa: A Photographic Essay. Honolulu: University of Hawaii Press, 1982.
91 p. : col. ill. ;
Preface, introduction, epilogue and notes
All ages

A composite of many places and days in Samoa, as lived by chiefs, pastors, men, women, and children. Proverbs and sayings from Samoa are used as captions.

General

Brown, Deni. Orchids. Austin, Texas: Steck-Vaugh Library, 1992.
58 p. : col. ill. ;
Glossary and index
Grades 4 - 7

Examines the physical characteristics, habits, and natural environments of the 600 plus species of orchids that inhabit every continent on earth except Antarctica.

Coe, Michael D., Douglas Newton and Roy Seiber. African, Pacific, and Pre-Columbian Art in the Indiana University Art Museum. Bloomington: Indiana University Press, 1986.
157 p. : ill. ;
Bibliography
Adult

A brief history of the Pacific Islands and photographs of items in the museum's outstanding art collection from the Islands.

Oliver, Douglas C. Native Cultures of the Pacific Islands. Honolulu: University of Hawaii Press, 1989.
172 p. : ill. ;
Adult

An abridgement of Oliver's two volume work on Oceania. As in the original version, some of the material may not be suitable for use by students.

Oliver, Douglas L. Oceania: The Native Cultures of Australia and the Pacific Islands, Volumes I and II. Honolulu: University of Hawaii Press, 1989.
Index and bibliography
Adult

An in-depth study of all aspects of native Oceanic cultures. The chapters on sex and reproduction are scholarly but very explicit.

Sherrow, Victoria. The Gecko. Minneapolis, Minnesota: Dalton Press, Inc. 1990.
58 p. : col. ill. ;
Grades 4 - 7

Examines the physical characteristics, habits, and natural environments of the small lizard.

Smart, Ted. Tropical Rainforests of the World. Godalming, Surrey: The Book People Ltd., 1990.
190 p. : col. ill. ;
Grade 6 - adult

Excellent color photographs but lack of an index or contents page makes it difficult to locate information.

Stone, Lynn M. Rain Forests Series. Vero Beach, Florida: The Rourke Corporation, Inc. 1994.
Glossary and index
24 p. : col. ill. ;
Grades 3 - 6

Amazing Rain Forest
Animals of the Rain Forest
People of the Rain Forest
Plants of the Rain Forest
Rain Forest at Night
Vanishing Rain Forest

Good definitions of biological terms and full page color photographs complement textbook learning.

Theroux, Paul. The Happy Isles of Oceania! Paddling the Pacific. New York: G.P. Putnam's Sons, 1992.
528 p.
Maps on inside cover
Adult

Traveling alone with his collapsible Kayak, Paul Theroux lives among the islanders and presents a view of the South Pacific that goes beyond sandy beaches and exotic sunsets.

Videos

At Home in the Coral Reef, Spoken Arts.
12:17 Minutes
Teacher's guide
Grades 1 - 4

Explains how coral reefs are built and about the creatures who live there. Concern for the Preservation of coral reefs is expressed.

Australian Land Forms, AIMS Media.
30 Minutes
Advanced - high school - college

Physical geography of Australia

The Australian Way of Life, AIMS Media.
21 Minutes
Pre-teen to adult

Up-to-date lively examination of Australia covers its first inhabitants and settlement by Europeans, land forms and wildlife, occupations and culture.

Born in Fire, Lucerne Media.
60 Minutes
Grades 4 - 6

Nice mix of Hawaiian coral life volcanic history and present day. Looks of film people dated Dramatic interest for students. Color not vibrant

Born of Fire, National Geographic.
60 Minutes
Grades 4 - 12

Scientists travel around the world searching for clues to earthquakes and volcanic eruptions.

Creatures of the Sea, Trans-Atlantic Video
30 Minutes
Grades 4 - 6

Sea creatures of all kinds are presented.

Egg-Laying Mammals: Echidnas and Platypus, AIMS Media.
19 Minutes
Grades 5 - 12

Shows echidnas and platypus in their natural habitats, and includes some of the first footage ever obtained of the young breaking out of the egg.

The Great Whales, National Geographic.
60 Minutes
All ages

Includes a variety of species including killer, pilot, and humpback whales. Looks at the birth of a killer whale and demonstrates how captive whales participate in scientific experiments.

Hello! from around the world: New Zealand and the South Pacific, Ernst Interactive Media Publications.
30 Minutes
Grades 4 - 6

An in depth look at children from this part of the world. One of our most popular videos.

How the Kiwi Lost His Wings, Churchill Media.
30 Minutes
K - 4

A cartoon folktale explaining why Australian birds look the way they do.

Ocean Life, Trans-Atlantic Video.
60 Minutes
Grades 4 - 6

Plants and animals of the sea.

Physical Geography of the Continents: Australia, National Geographic.
45 Minutes
Teacher's Guide
Grades 5 - adult

Geography, plant and animal species, aboriginal culture.

The Sharks, National Geographic.
60 Minutes
All ages

Takes you on a special expedition to study these fish and challenge the myths surrounding them.

Three Legends of Australian Aboriginals, AIMS Media.
10 Minutes
Primary

These folktales were gathered from aboriginal elders by members of a teacher's college in Northern Australia.

Touring Australia's Great National Parks, Questar.
60 Minutes
Grades 4 - 12

Awesome parks ranging through every climate and every kind of plant and animal habitat.

Whale Watch, Nova.
60 Minutes
All ages

Captures the North American Gray Whale on its annual trek from southern California to Alaska's Baring Strait and back again.

Wild Australia, Travel Network Productions.
60 Minutes
Grades 4 - 12

Camels, Crocodiles, echidnas, kangaroo, koalas, numbats, platypuses and Tasmanian tigers are featured in their natural habitat.

Filmstrip

The Earth Exhales: the story of volcanoes, Knowledge Unlimited.
20 Minutes
1 filmstrip, 2 cassettes, teacher's guide written on 2 levels, general and advanced.
Grades 4 - 12

Describes how volcanoes work and discusses what scientists have learned about them.

Posters

Australia Today, School Project.
Guidebook included.

Traditional Aborigines, Australian Wildflowers, Australian Government, Captain Cook.

Easter Island Readers. A whimsical view of Easter Island Statues reading. DEMCO.

Great White Shark. Profiles the unique features of this fearsome sea creature. DEMCO.

Slides

Exploring Oceania Slide Program. Daleville Elementary School, 8600 S. Bronco Drive, Daleville Indiana 47334-9688. Phone: 317-378-0251.
Includes text.

National Geographic Society
WASHINGTON, D. C. 20036

Selected National Geographic articles containing information on

P A C I F I C I S L A N D S

Tahiti--A Playground of Nature	October 1920
The Dream Ship	January 1921
Islands of the Pacific)	
Nauru, the Richest Island in the South Seas)	
Mystery of Easter Island)	
Yap and Other Pacific Islands Under Japanese Mandate)	December 1921
Falcon, the Pacific's Newest Island	December 1928
Coconuts and Coral Islands (Solomons)	March 1934
Living on a Volcano (Niuafoo))	
Paradise of the Tasman (Lord Howe Island))	July 1935
Mysterious Micronesia	April 1936
Pilgrim Sails the Seven Seas	August 1937
Crusoes of Canton Islands	June 1938
Guam--Perch of the China Clippers	July 1938
On the Bottom of a South Sea Pearl Lagoon	September 1938
At Home on the Oceans	July 1939
Turning Back Time in the South Seas (Marquesas)	January 1941
Samoa--South Sea Outpost of the U.S. Navy	May 1941
Westward Bound in the **Yankee**	January 1942
Treasure Islands of Australasia	June 1942
War Awakened New Caledonia	July 1942
A Woman's Experiences Among Stone Age Solomon Islanders	December 1942
War Finds Its Way to Gilbert Islands	January 1943
At Ease in the South Seas	January 1944
Great Stone Faces of Easter Island	February 1944
Japan and the Pacific)	
Jungle War: Bougainville and New Caledonia (paintings))	April 1944
Palms and Planes in the New Hebrides)	
Navy Wings Over the Pacific)	August 1944
Springboards to Tokyo)	
Painting History in the Pacific (paintings))	
What the Fighting Yanks See)	October 1944
Fiji Patrol on Bougainville	January 1945
Gilbert Islands in the Wake of Battle	February 1945
South from Saipan	April 1945

PURCHASE INFORMATION FOR NATIONAL GEOGRAPHIC ISSUES IN PRINT

* Refer to price list for National Geographic magazines.
* Send order with remittance to:

National Geographic Society
Washington, D. C. 20036

PACIFIC ISLANDS (cont'd)

Peacetime Rambles in the Ryukyus	May 1945
Our New Military Wards, the Marshalls	September 1945
Okinawa, Threshold to Japan	October 1945
Victory's Portrait in the Marianas (paintings)	November 1945
Yap Meets the Yanks	March 1946
American Pathfinders in the Pacific	May 1946
Farewell to Bikini	July 1946
Operation Crossroads (Bikini)	April 1947
Adventures with the Survey Navy	July 1947
We Survive on a Pacific Atoll (Kwajalein)	January 1948
Pacific Wards of Uncle Sam	July 1948
The **Yankee**'s Wander-world	January 1949
Shores and Sails in the South Seas (Marquesas)	January 1950
Feast Day in Kapingamarangi)	
Okinawa, Pacific Outpost)	April 1950
Copra-ship Voyage to Fiji's Outlying Islands	July 1950
Yankee Roams the Orient	March 1951
Grass-skirted Yap	December 1952
South Seas' Incredible Land Divers (New Hebrides))	
Air Age Brings Life to Canton Island)	January 1955
Okinawa, the Island Rebuilt	February 1955
Ifalik, Lonely Paradise of the South Seas	April 1956
I Found the Bones of the **Bounty** (Pitcairn Island)	December 1957
The Islands Called Fiji	October 1958
Lost World of the Galapagos	May 1959
New Guinea to Bali in **Yankee**	December 1959
Bounty Descendants Live on Remote Norfolk Island	October 1960
Exploring New Britain's Land of Fire	February 1961
Easter Island and Its Mysterious Monuments	January 1962
Huzza for Otaheite! (**Bounty** voyage))	
The Pacific Ocean Re-explored)	
Twenty Fathoms Down for Mother-of-Pearl (Tuamotus))	April 1962
Netherlands New Guinea)	
Australian New Guinea)	May 1962
Tahiti, "Finest Island in the World"	July 1962
Western Samoa, the Pacific's Newest Nation	October 1962
The Gooney Birds of Midway	June 1964
Blowgun Hunters of the South Pacific	June 1966
The Galapagos, Eerie Cradle of New Species	April 1967
Micronesia: The Americanization of Eden	May 1967
New Zealand's Cook Islands: Paradise in Search of a Future	August 1967
South Seas' Tonga Hails a King)	
The Friendly Isles of Tonga)	March 1968
The Bonins and Iwo Jima Go Back to Japan	July 1968
Okinawa, the Island Without a Country	September 1969
In the Wake of Darwin's **Beagle**	October 1969
Land Diving with the Pentecost Islanders	December 1970

PACIFIC ISLANDS (cont'd)

Captain Cook, the Man Who Mapped the Pacific	September 1971
Goliaths of the Galapagos	November 1972
Tanna Awaits the Coming of John Frum	May 1974
A Four-part Look at the Isles of the Pacific)	
I. The Coming of the Polynesians)	
II. Wind, Wave, Star, and Bird)	
III. The Pathfinders)	
IV. Problems in Paradise)	
(Discoverers of the Pacific; Islands of)	
the Pacific--double-sided map supplement))	December 1974
Who are Earth's Richest People? (Nauru)	September 1976
The Gentle Yamis of Orchid Island	January 1977
Dazzling Corals of Palau	July 1978
Undersea Wonders of the Galapagos	September 1978
The Society Islands, Sisters of the Wind	June 1979
Strange World of Palau's Salt Lakes	February 1982
Papua New Guinea)	
I. Nation in the Making)	
II. Journey Through Time)	August 1982
Pitcairn and Norfolk--The Saga of **Bounty**'s Children	October 1983
The Two Samoas, Still Coming of Age	October 1985
Bikini-A Way of Life Lost	June 1986
In the Far Pacific: At the Birth of Nations	October 1986
Galapagos Wildlife Under Pressure)	
Managing Another Galapagos Species--Man)	January 1988
Lord Howe Island	October 1991
Bikini's Nuclear Graveyard	June 1992
Under the Spell of the Trobriand Islands	July 1992
Easter Island Unveiled	March 1993

National Geographic Society

WASHINGTON, D. C. 20036

Selected National Geographic articles containing information on

A U S T R A L I A

Great Barrier Reef and Its Isles	September 1930
Koala, or Australian Teddy Bear	September 1931
Capital Cities of Australia	December 1935
Beyond Australia's Cities	December 1936
Where Nature Runs Riot (Great Barrier Reef)	June 1940
The Making of an Anzac	April 1942
Life in Dauntless Darwin, Australia	July 1942
American Bombers Attacking from Australia	January 1943
Sydney Faces the War Front Down Under	March 1943
Earth's Most Primitive People (Central Australia)	January 1946
An Arnhem Land Adventure (Australia--map supplement)	March 1948
Cruise to Stone Age Arnhem Land	September 1949
Exploring Stone Age Arnhem Land	December 1949
From Spear to Hoe on Groote Eylandt	January 1953
The Making of a New Australia	February 1956
Expedition to the Land of the Tiwi	March 1956
Sports-minded Melbourne, Host to the Olympics	November 1956
Tasmania, Australia's Island State	December 1956
On Australia's Coral Ramparts	January 1957
Australia I. The West and the South II. The Settled East, the Barrier Reef, the Center (Australia--map supplement) Strange Animals of Australia	September 1963
"The Alice" in Australia's Wonderland	February 1966
New South Wales, the State That Cradled Australia	November 1967
Queensland, Young Titan of Australia's Tropic North	November 1968
South Australia, Gateway to the Great Outback	April 1970
Australia's Pacesetter State, Victoria	February 1971
Diving With Sea Snakes	April 1972
The Top End of Down Under Rock Paintings of the Aborigines Eden in the Outback	February 1973

PURCHASE INFORMATION FOR NATIONAL GEOGRAPHIC ISSUES IN PRINT

* Refer to price list for National Geographic magazines.
* Send order with remittance to:

National Geographic Society
Washington, D. C. 20036

Australia's Great Barrier Reef)	
Exploring Australia's Coral Jungle)	June 1973
Western Australia: The Big Country	February 1975
Opal Capital of Australia's Outback	October 1976
Australia's Bizarre Wild Flowers	December 1976
Alone Across the Outback	May 1978
The Journey of Burke and Wills)	
Kangaroos! That Marvelous Mob)	
Sydney: Big, Breezy, and a Bloomin' Good Show)	
(Australia; Australia, Land of Living Fossils--)	
double-sided map supplement))	February 1979
Arnhem Land Aboriginals Cling to Dreamtime	November 1980
Australia's Great Barrier Reef)	
I. A Marine Park Is Born)	
II. Paradise Beneath the Sea)	May 1981
Perth--Fair Winds and Full Sails	May 1982
Tasmania's Wild Side	May 1983
Across Australia by Sunpower	November 1983
Exploring a Sunken Realm in Australia	January 1984
The Land Where the Murray Flows	August 1985
Queensland, Broad Shoulder of Australia	January 1986
The Tea and Sugar Lifeline in Australia's Outback	June 1986
Australia's Southern Seas	March 1987
Australia (Bicentennial Issue))	
I. Portraits of the Land)	
II. Child of Gondwana)	
III. Australia at 200)	
IV. The Australians)	
V. Children of the First Fleet)	
VI. Sydney's Changing Face)	
VII. The First Australians)	
VIII. The First Australians: Living in Two Worlds)	
(Australia; Australia's Continental Odyssey--double-)	
sided map supplement))	February 1988
The Mystical Faces of Northwest Australia: Land and Sea)	
I. Journey Into Dreamtime)	
II. The Sea Beyond the Outback)	January 1991
Australia's Magnificent Pearls	December 1991
The Simpson Outback	April 1992

National Geographic Society

WASHINGTON, D. C. 20036

Selected National Geographic articles containing information on

PAPUA NEW GUINEA

Pictorial Jaunt Through Papua	January 1927
Into Primeval Papua by Seaplane	September 1929
Treasure Islands of Australasia	June 1942
Sheep Airlift in New Guinea	December 1949
Yankee Roams the Orient	March 1951
New Guinea's Paradise of Birds	November 1951
New Guinea's Rare Birds and Stone Age Men	April 1953
To the Land of the Head-hunters	October 1955
New Guinea to Bali in Yankee	December 1959
Exploring New Britain's Island of Fire	February 1961
Australian New Guinea	May 1962
Blowgun Hunters of the South Pacific	June 1966
Journey Into Stone Age New Guinea	April 1969
New Guinea Festival of Faces	July 1969
Change Ripples New Guinea's Sepik River	September 1973
Fertility Rites and Sorcery in a New Guinea Village	July 1977
Papua New Guinea	
I. Nation in the Making	
II. Journey Through Time	August 1982
Living Theater in New Guinea's Highlands	August 1983
Ghosts of War in the South Pacific	April 1988
Under the Spell of the Trobriand Islands	July 1992
Return to Hunstein Forest	February 1994

PURCHASE INFORMATION FOR NATIONAL GEOGRAPHIC ISSUES IN PRINT

* Refer to price list for National Geographic magazines.
* Send order with remittance to:

National Geographic Society
Washington, D. C. 20036

National Geographic Society
WASHINGTON, D. C. 20036

Selected National Geographic articles containing information on

N E W Z E A L A N D

Waimangu and the Hot-spring Country of New Zealand	August 1925
New Zealand "Down Under"	February 1936
Making of an Anzac)	
Facing War's Challenge "Down Under")	April 1942
Finding an "Extinct" New Zealand Bird (Takahe or Notornis)	March 1952
New Zealand, Pocket Wonder World	April 1952
New Zealand: Gift of the Sea	April 1962
New Zealand's Bountiful South Island	January 1972
The Contented Land, New Zealand's North Island	August 1974
"Walk of a Lifetime" (New Zealand's Milford Track)	January 1978
New Zealand's High Country	August 1978
Maoris: At Home in Two Worlds)	
Maoris: Treasures of the Tradition)	October 1984
New Zealand: The Last Utopia?)	
The Captivating Kiwi Fruit)	May 1987
New Zealand's Magic Waters	October 1989
Wetas--New Zealand's Insect Giants	November 1991

PURCHASE INFORMATION FOR NATIONAL GEOGRAPHIC ISSUES IN PRINT

* Refer to price list for National Geographic magazines.
* Send order with remittance to:

National Geographic Society
Washington, D. C. 20036

MAIL ORDER RESOURCES

BOOKS, VIDEOS, ETC.:

BESS PRESS
P.O. Box 2238
Honolulu, Hawaii 96823

UNIVERSITY OF THE SOUTH PACIFIC
P.O. Box 1168
Suva, Fiji Island
*60% shipping and handling

UNIVERSITY OF HAWAII PRESS
Order Department
2840 Kolowalu Street
Honolulu, Hawaii 96822

INSTITUTE OF PACIFIC STUDIES
P.O. Box 1168
Suva, Fiji
*60% shipping and handling

THE AUSTRALIAN CATALOGUE COMPANY
7412 Wingfoot Frive
Raleigh, NC 27615

DEMCO
P.O. Box 7488
Madison, WI 53707
(also plush animals)

PROFESSIONAL MEDIA SERVICE
19122 South vermont Avenue
Gardenia, CA 90248

SOCIAL STUDIES SCHOOL SERVICE
10200 Jefferson Blvd., Room P
P.O. Box 802
Culver City, CA 90232

FOLLETT LIBRARY
4506 Northwest Highway
Crystal Lake, IL 60014

ART REPRODUCTIONS

THE UNIVERSITY PRINTS
21 East Street
P.O. Box 485
Winchester, Mass. 01890

CRYSTAL PRODUCTIONS
P.O. Box 2159
Glenview, IL 60025

MUSIC INSTRUMENTS:

KIMBO EDUCATIONAL
Dept. W.
P.O. Box 477
Long Branch, NJ 07740
800-631-2187 (tel.)
908-870-3340 (FAX)
(puili rhythm sticks)

WORLD WEST MUSIC
1208 Fifth Street
P.O. Box 5521
Coralville, IA 52241
800-397-9378 (tel.)
319-351-9318 (FAX)

ANYONE CAN WHISTLE
P.O. Box 4407
Kingston, NY 12401
800-435-8863 (tel.)
800-331-4470 (FAX)
(didgeridoo and conch shell)

RHYTHM BAND INSTRUMENTS
P.O. Box 126
Ft. Worth, TX 76101
800-424-4724 (tel.)
800-784-9401 (FAX)
(uli-uli)

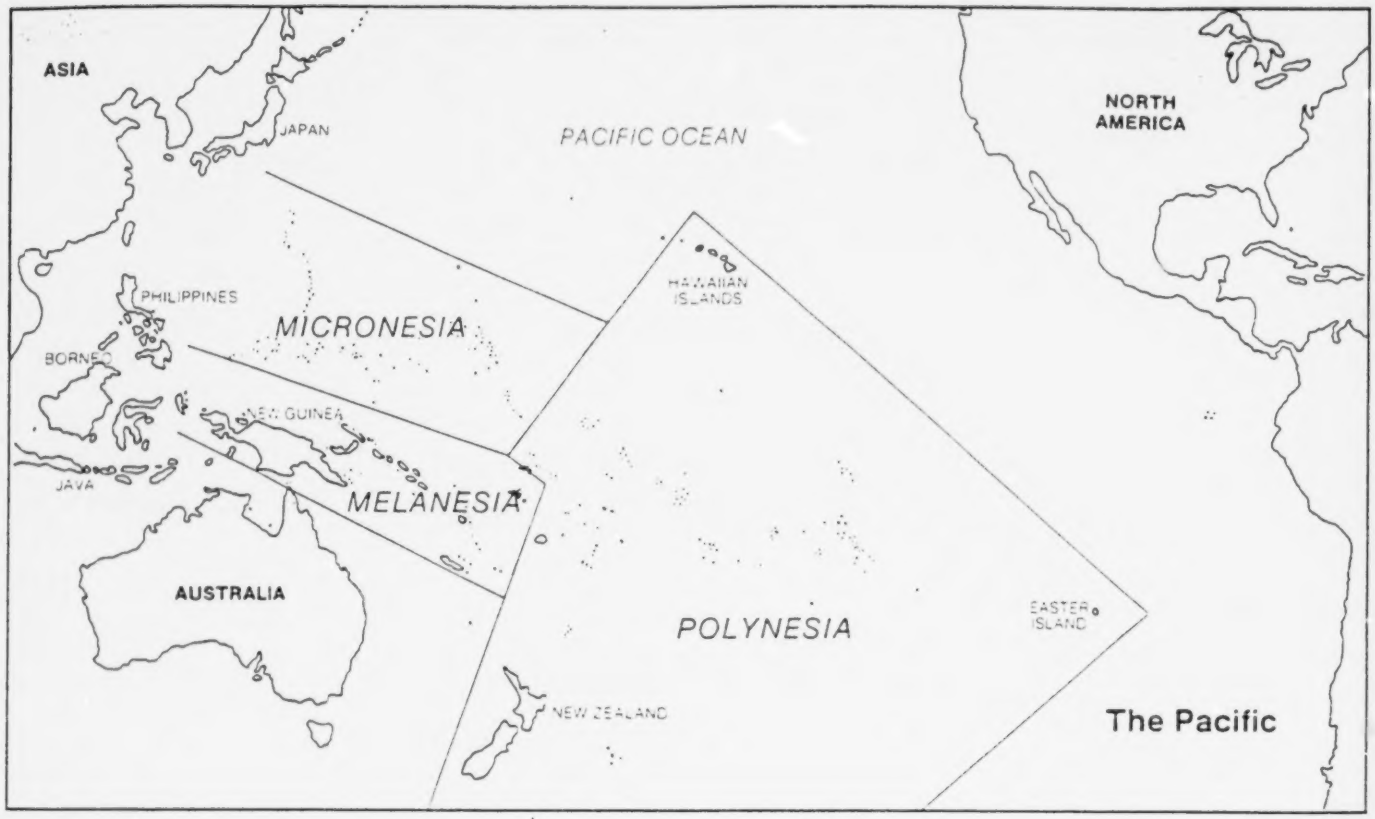
COSTUMES:

ORIENTAL TRADING CO., INC.
P.O. Box 3407
Omaha, NE 68103

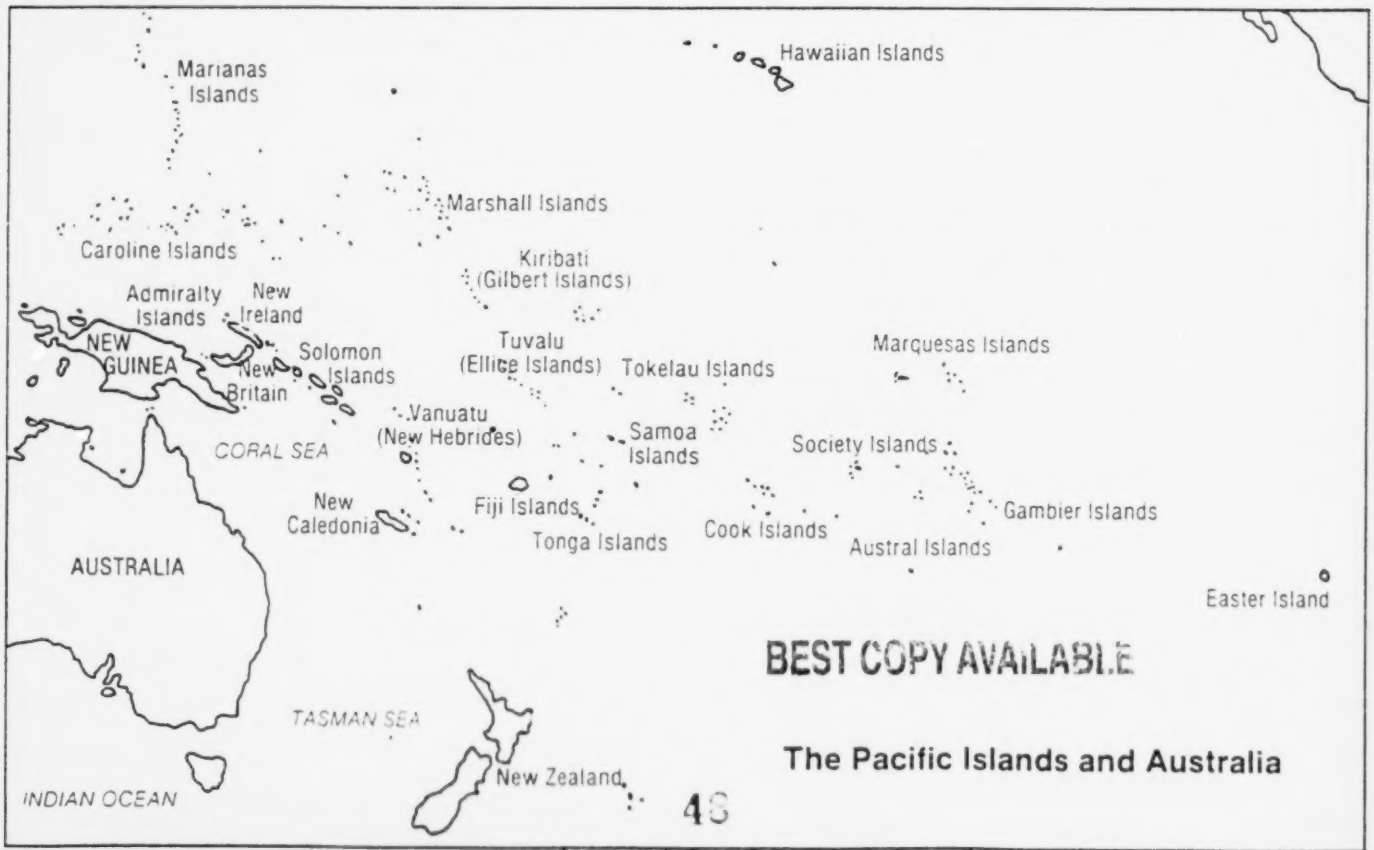
CULTURAL IMPORTS:

KANGAROO CONNECTION
The Australian and New Zealand General Store
1113 West Webster Avenue
Chicago, IL 60614
312-248-5499
(aboriginal art reproductions, Maori tiki replicas, etc.)

THE AUSTRALIAN CATALOGUE COMPANY
7412 Wingfoot Drive
Raleigh, NC 27615
919-878-8266 (tel.)
919-878-0553 (FAX)
(didgeridoos, tapes, vegamite, flags, games, boomerangs, etc.)



The Pacific



BEST COPY AVAILABLE

The Pacific Islands and Australia

Sieber, Roy, et.al. African, Pacific, and Pre-Columbian Art. Bloomington: Indiana University Press, 1986.

OCEANIA TIMELINE

40,000 B.C.
Australia populated by migrants from island S.E. Asia

30,000 B.C.
New Guinea first populated by migrants from island S.E. Asia

3,000 B.C.
Migrants from Indonesia, Phillipines, and other islands settle in New Guinea and Fiji

1,200 B.C.
Polynesian ancestors from S.E. Asia migrate to Tonga and Samoa.

1 A.D.
Polynesians migrated from Tonga and Samoa to Marquesas.

400 A.D.
Polynesians from the Marquesas migrated to Easter Island.

450 A.D.
Easter Islanders and Marquesans discovered Tahiti, Hawaii, and New Zealand.

1000 A.D.
Hava'i (Raiatea) became the Polynesian cultural center.

1200 A.D.
Marco Polo first set eyes on the Pacific Ocean from China.

1519 A.D.
Ferdinand Magellan sailed his first expedition to circumnavigate the globe.

1768-1779 A.D.
Captain Cook took three voyages to explore the Pacific.

1779 A.D.
Captain Cook was killed in a skirmish with Kamehameha's men on a Hawaiian beach.

1789 A.D.
Captain Bligh's "Mutiny on the Bounty" took place.

1810 A.D.
Kamehameha was made King of all Hawaiian islands.

1800-1819
European missionaries gradually gain leadership power.

1819 A.D.
European missionaries in Hawaii outlaw all Hawaiian religious ceremonies and most artifacts and temples were destroyed.

1888-1891 A.D.
Paul Gauguin stays in Tahiti.

1895-1901 A.D.
Paul Gauguin returns to Tahiti.

1901-1903 A.D.
Paul Gauguin moves to Marquesas where he died.

1941 A.D.
Japan attacks Pearl Harbor.

1941-1942 A.D.
Key W.W.II battles are fought in the Pacific.

OCEANIA THEMATIC UNIT OF STUDY
POSSIBLE ACTIVITIES

LEARN ABOUT:

Australia
Aboriginal Arnhem Land Bark Paintings
Aboriginal Papunya Dot Paintings
Symbols in Art
Mapping

DO:

Q-tip bleach paintings (Australian Animals)
Crayon or oil pastel watercolor reisist (Australian animals)
Q-tip dot paintings depicting overall surface design, symbols, local maps
Animal Sculptures
Rainforest dioramas
Climate/habitat murals (coral reef, desert, jungle)
Body painting
Animal dramatizations

LEARN ABOUT:

Volcanoes
Coral Atols
Islands
Archipelagos

DO:

Create 3-D replicas
Make an erupting model of volcanoe

LEARN ABOUT:

Paul Gauguin
Primary/secondary colors
Tahiti
Foreground/background space
Overlapping

DO:

Draw oil pastel landscapes using arbitrary color.
Write biography of Paul Gauguin.
Write interpretation of a Gauguin painting.
Paint a portrait with arbitrary use of color.

LEARN ABOUT:

Oceans
Rhythm of Ocean Movement/Currents
Pacific Ocean
Realism in Art

DO:

Act out underwater/ocean story
Make 3-D fish
Create movement and rhythm performance that expresses the ocean.
Identify flora/fauna of oceans.
Find Pacific Ocean on map.
Discuss salt water and fresh water.
Make underwater illustrations/paintings.

LEARN ABOUT:

Polynesia
Traditional Music of Polynesia
Traditional Dance

DO:

Make grass skirts with cut grocery bags.
Make paper mache uli-uli (rattles) with plastic eggs, dowels, paper plates, and feathers.
Make ili-ili (clackers) with matched pairs of found stones.
Make flower or leaf head, neck, and ankle leis.
Learn traditional chants and perform dances.
Invent contemporary chant, percussion, and hula-style dance.
Tell a story with invented hand/body motions.
Follow a recipe; make poi.
Weave brown paper into mats/vessels.
Research flora/fauna; write report.

LEARN ABOUT:

Explorers

DO:

Research and make a visual/oral report on Captain Cook, Bligh, or Balboa.

LEARN ABOUT:

Micronesia

DO:

Read about WWII; discuss impact upon Micronesia.
Find map; measure distances, longitude/latitude.
Create a clay relief inspired by Palau wood carvings.

LEARN ABOUT:

Melanesia
Masks
Taboos
Celebrations
Music

DO:

Make masks that celebrate/commemorate life events/personal history.
Create a gope board-inspired panel that represents someone important.
Discuss European slave trading of Melanesians; write response.
Make a "sharkskin" drum; make a rhythm sing-sing performance.
Create a performance that portrays a folktale; use theatrical colors for body painting and feathers for decoration.

LEARN ABOUT:

Architecture

DO:

Create 3-d traditional house replicas.
Create clay reliefs of house styles.

LEARN ABOUT:

Folklore

DO:

Student=produced video
Dance performance
Dramatic play
Write own mythical tale.
Illustrate story.
Create 3-D sculpture of character from story.
Revise European folktale into Oceania context.

LEARN ABOUT:

Oceania Authors

DO:

Word web
Student created author bulletin board
Write letters to author(s)

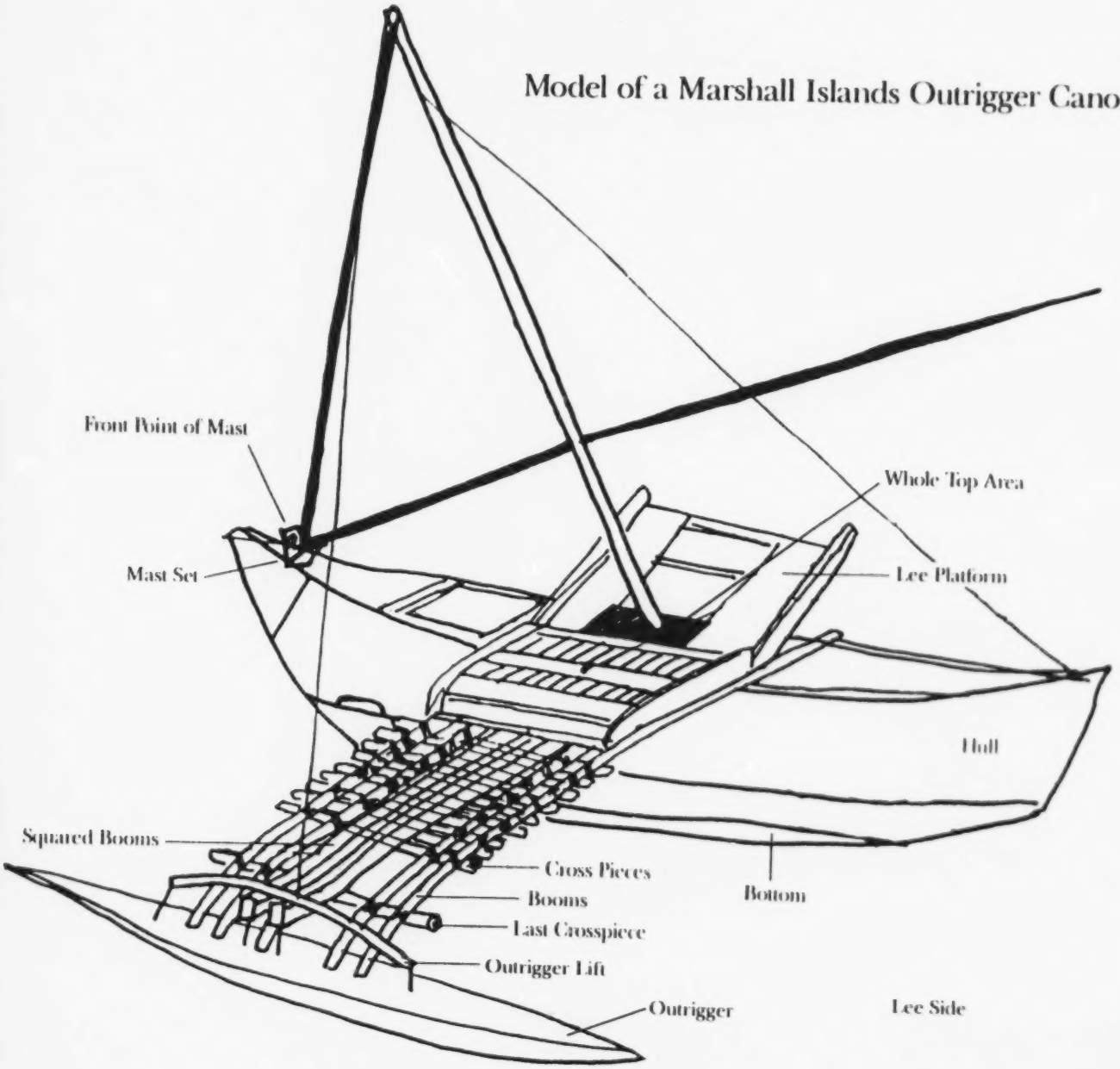
LEARN ABOUT:

Games
Foods

DO:

Play games;
Food tasting parties

Model of a Marshall Islands Outrigger Canoe



Traveling the Pacific, Exhibit Guide, Field Museum of Natural History, Department of Education, Chicago.

The Princess and the Sea Horse

BEST COPY AVAILABLE

Daniel Conley 1

THE PRINCESS AND THE Sea Horse

Once upon a time, there lived a king who had seven beautiful daughters. But of all his daughters, the youngest was the most beautiful.

The princess had one favorite among all her toys. It was a shell. She spent many hours looking at it's details. Near the king's palace was a lagoon. Under a big tree on the edge of the lagoon there was a tide pool.

On a hot day it was pleasant to rest under the cool shade of the tree, by the lagoon. The princess often went there to play by herself.

The youngest princess used to run about on the beach near the lagoon, playing with her shell. One day, however, when the princess playing a game, it flew in the lagoon.

The princess could not bear to think that she had really lost her shell. She began to cry. And the more she thought about the loss of her favorite toy, the louder she cried.

As the princess wept, she heard a voice saying, "Why do you weep, young princess? What is wrong?"

The princess looked up to see who was speaking to her. She could not see anyone nearby. There was only a sea horse swimming in the lagoon. So she said to the sea horse, "I am crying because my favorite shell flew into the lagoon."

"Do not cry," said the sea horse. " I can help you to get your shell back. But what will you give me if I find it for you?"

"I will give you anything you wish for," replied the princess. "You can have my clothes or my jewels or even my golden crown, if only you will find

BEST COPY AVAILABLE

my shell."

"I do not want your clothes or your jewels or even your golden crown," replied the sea horse.

"I should like you to love me. I want you to let me be your friend and play with you. I want to sit beside you at the table, eat from your golden plate and drink from your golden cup. I wanst to sleep on your mat beside you."

"If you will promise me these things," went on the sea horse, "I shall dive down into the deep lagoon and find your shell. Do you promise?"

The princess thought that the sea horse was talking a lot of nonsense. Also, she wanted her shell very much. So she said, "Yes, I will promise all that you ask, if only you will find my shell for me."

At these words, the sea horse dived into the lagoon.

The sea horse dived deep into the lagoon and soon came swimming up again with the shell in his mouth. He threw the shell onto the beach.

The princess was so happy to see her favorite plaything once again. She picked it up and laughed with delight as she held it.

Then she turned her back on the sea horse and the promise and ran away through the sand towards her father's palace.

"Wait for me! Wait for me!" cried the poor sea horse. "I can't run as fast as you can!" And he crawled along behind, trying to catch up with the princess. She did not turn round but just kept on running.

The next day the young princess was sitting at dinner with the king, his courtiers and the other princesses. As she ate from her little, golden plate, the sea horse found his way into the great hall of the palace. He flipped from step to step up the marble staircase.

When he got to the top he knocked on the door of the dining room. "Youngest princess, open the door for me!" he cried.

The princess ran to the door to see who was calling to her. When she saw

BEST COPY AVAILABLE

it was the sea horse, she was afraid. She slammed the door shut quickly and went back to her place at the dining table.

The king saw that his daughter was afraid. "My child, what has frightened you?" he asked. "Is there a cannibal outside the door who wishes to carry you away?"

"Oh no, dear father," replied the princess. "There is no cannibal outisde the door, only a horrible sandy sea horse."

"What does he want with you?" asked the king.

Then the princess told her father what had happened in the lagoon the day before. "I promised him that he could live with me," she said, "but I never thought he would come so far from the water."

Just then another knock was heard on the door and a voice cried out:

"Youngest princess, hear me call.
Remember you lost your shell.
As you played by yourself by the lagoon
I dived into the waters so blue and so cool
And your shell I found and returned to you.
Now please remember your promise true,
To take me along to live with you."

"When a promise is made it must be kept," said the king to his daughter. "Go and open the door."

The youngest princess went and opened the door. As she returned to her chair, the sea horse was behind her. When she sat down, the sea horse said, "Put me on the table beside you, please."

The princess hesitated but the king told her to do as the sea horse asked.

When the sea horse was on the table, he said to the princess, "Please push your little, golden plate nearer to me. Then we can eat together from the same plate."

The princess did so, but very unwillingly. She barely touched her food and each mouthful seemed to choke her. The sea horse, however, enjoyed every bite he ate.

When he had finished eating, the sea horse turned to the princess and said, "Now I am tired. Please take me to your room and we will lie on your mat and go to sleep."

At that the youngest princess burst into tears. She did not like to touch the sea horse, and she could not bear to think of him beside her on the mat.

Then the king grew angry and spoke sternly to his daughter. "If someone helps you when you are in trouble," he said, "you cannot afterwards turn your back on him. Take the sea horse with you to your room."

So the princess had to pick up the sea horse and take him to her room.

She put him in a corner of the room, as far as possible from the mat. Then she got into her quilt and turned her back on him.

Once more the sea horse spoke up. "I too am tired," he said. "I want to sleep beside you on your mat. Please lift me up."

Again the princess began to weep. "If you do not lift me onto your mat," went on the sea horse "I shall have to tell the king, your father."

The princess knew she had no choice, for her father would insist that she keep her promise. So, with tears running down her face, she picked up the sea horse, climbed back onto her mat, and put him on the silken pillow beside her.

No sooner had she done so than the sea horse turned into a handsome prince! Not only was he handsome, but he had a kind face, and he smiled gently at the startled princess.

Then he told her how he had been harmed by an evil spell and turned

BEST COPY AVAILABLE

into a sea lion. The spell could only be broken if a beautiful princess would take this sea lion as her companion, live with him, eat with him, and sleep with him.

The prince told the princess how he had often watched her playing with the shell and how he had fallen in love with her.

"Dear princess, will you now marry me?" he asked.

The princess looked into his kind face and agreed to do as he asked.

Then, hand-in-hand, they went to tell the king what had happened.

The next day they set off in a coach. They travelled to the kingdom of the prince's father. When they arrived, there was great rejoicing at the return of the prince who had not been seen for many years.

Some time later, the prince and the princess were married and they lived happily ever after.

The shell was kept in their palace, inside a special case, and resting on a red cushion.

Why the Emu Can't Fly

By: Jerry Brown

Illustraded By: Jerry Brown

Grade 6

BEST COPY AVAILABLE

Why The Emu Can't Fly

In the 1600's on an island called Australia , a young boy was fishing. The boy's name was John. While John was fishing another man from Australia came to him. The man frightened John because he was big and tall. The man just stared at John for awhile.

Suddenly the man turned into a huge bird with huge wings. The bird flew at John, trying to catch him. John ran, but the bird was too fast. John was soon on the ground, and he was eaten.

A few days after this had happened, John's father found the bones of his son. He also found feathers beside his son. John's father was old and experienced enough to know what had killed him. He promised to his son that the person who killed him would be punished.

The next day the man who changed to a bird appeared to John's father, Chris. Chris saw as the bird man came foward that his feathers were like the ones on John's bones. Then the big man changed to a bird and charged at Chris.

The bird and Chris ran at each other ; the bird wanting food, the man wanting revenge. In the fight Chris managed to pull off the bird's wings. This made the bird run away and never come back.

The bird became known to the world as an Emu. The Australians still tell this story today about the wingless bird.

Jerry Brown

ENORA AND THE BLACK CRANE

1. Why did Enora go into the rain forest?

2. What happened to the bird when he killed it?

3. Why do you think Enora's feathers were black when he became a bird?

4. If you were Enora, what would you have done when you saw the colors change as the birds danced?

5. Pretend that Enora did not kill the crane. Write a new ending for the book.

Music, art, library and Physical Education classes are necessary for the total growth and development of our students. Music can reach inside and outside of us to express what we cannot describe in words. How empty our world would be without it!

In our Oceania studies this year, our students have learned that throughout history people in all cultures have expressed themselves through the visual arts. Even during the Stone Age, cave men painted on the walls of their caves. The author and illustrator of our folktale for the drama Arone Raymond Meeks, was an Australian aborigine as a young child and had few material possessions. Yet his need to create was so strong that he made paint from the earth and plucked out his own hair to make brushes. The native peoples of Oceania had few material possessions, yet they were able to create amazing works of art from the natural world around them. Creating art is not a luxury for human beings. It is a basic need that has been demonstrated throughout history, in all cultures, during the best and worst of times.

Textbooks are necessary for students, but other books are needed to expand what they learn and to push them to grow beyond their own experience. How limited we would be if the only life we knew about was our own. How little knowledge we would have if all we knew was what we had learned on our own. Libraries offer us endless learning and experiences.

To nurture the mind and the spirit is not enough. We must also exercise the body. What good will it do to enrich our minds and create great works if our bodies fail us? Dancing is another way cultures have expressed their history. Exercise strengthens the body and the mind.

In music, art, library and gym classes, our students can apply the facts they have learned in math, science and social studies. You will see math principles in the designs of the art work. You will hear math as the rhythms are portrayed in music and dance. You will see science and literature in action as you look at the art work. Young bodies will actively demonstrate movement. Our special classes are more than extra subjects. They help make our students into whole people. Thank you for your support of the arts!

This program made possible through a matching grant from

Indiana Humanities Council

and the National Endowment for the Humanities

871

Gaston J. Sigur

Current
Policy
No. 871

The Strategic Importance of the Emerging Pacific

United States Department of State
Bureau of Public Affairs
Washington, D.C.

Following is an address by Gaston J. Sigur, Assistant Secretary for East Asian and Pacific Affairs, before a conference co-sponsored by the Georgetown University Center for Strategic and International Studies and the Pacific Islands Association, Washington, D.C., September 29, 1986.

I am delighted to have this opportunity to address you this morning on the strategic importance of the Pacific region as we in this Administration see it. It seems to me particularly timely to devote a forum to the discussion of developments in Oceania—the nations and islands of the Pacific. In both economic and political terms, they are an increasingly valuable part of the emerging Asian-Pacific profile on the world stage. As our attention becomes focused more and more on the Asian and Pacific region generally, we recognize full well the role being played by the smaller oceanic entities in the emergence of that area. The United States is actively engaged in consultations with our island friends on a broad range of common interests and concerns.

We are proud of our historic association with the area. The United States paid a precious price in the Pacific 45 years ago. We have assisted the islands in their social and commercial development to improve the livelihoods of their people, and we have helped wherever we could to ease their transition to full sovereignty. We maintain ongoing political and commercial relations with the region on a mutually beneficial basis. To the extent that issues arise, as they do in any normal relationship, we will address them candidly and sensitively. In short, this Administration welcomes the "emergence" of the Pacific, and we are confident of its positive consequences.

U.S. Interests and Involvement

Let me step back now, for a moment, and look at the larger picture of America's growing interest and involvement in the entire Asian-Pacific region. Contrary to the fears of many 10 years ago, we never "abandoned" our Asian commitments. There was a period of reassessment, but our fundamental linkage to the economic and security interests of the region was deeply rooted and inseverable. The remarkable progress achieved throughout the region in the post-Vietnam era heralds a new and significant role for it in the decades ahead, and our national interests there have evolved accordingly.

Today, the implications of daily events in Asia and the Pacific are truly global. The economic, political, social, cultural, and security developments of the region all impact on the international system and influence, in some way, our own lifestyles and policies in this country. We cannot afford to regard the area casually as we deliberate our labor policies, trade strategies, or security provisions. Nearly every event that occurs there must be factored into our own national planning. In very many respects, we depend on the Asian-Pacific region, just as it depends on us. Our relationship is one of broad interdependence and reciprocal influence. The United States must respond realistically to this fact.

Our own interests and goals in the Asian and Pacific region have been carefully identified, and they must be just as clearly articulated so that they are well understood by all. The United States has an abiding interest in the continuing peace, political stability, and economic prosperity of the entire region. For this reason, we actively strive to nurture closer cooperation and consultations on a broad spectrum of common concerns. In support of our many defense commitments, we seek to maintain the overall strategic balance among major powers in the region which ensures our own operational ability, maneuverability, and access in time of crisis. This important goal necessarily depends upon the reliability of our regional partners in shouldering their portion of political and security responsibilities. And, of course, we endorse and support broader democratization and respect for human rights wherever deficiencies exist, as well as the strengthening of the open market trading system for greater common prosperity.

For our part, we pledge sensitive leadership and ample support to our regional friends without attempting to dictate or dominate local processes. We do not consider the Pacific an "American lake" but do acknowledge our responsibilities and legitimate national interests there. We are a Pacific nation, and have been, historically. We are proud of that fact and proud of the contributions we have made to the welfare and development of the region.

Micronesian Relations

In Micronesia, the United States has been working closely with the several governments of the Trust Territory of the Pacific Islands to forge a new political relationship. Be it the commonwealth status the peoples of the Northern Mariana Islands have chosen or the freely associated relationship preferred by the Federated States of Micronesia, the Republic of Palau, and the Republic of the Marshall Islands, these new relationships represent the clearly stated will of the Micronesian people as expressed in a series of UN-observed plebiscites held over the past several years. The Reagan Administration is proud of the role it has played in bringing the political aspirations of the peoples of the trust territory to fruition, and it joins with the leaders of the region in rejecting the demands of the Soviet Union that these aspirations be arbitrarily denied.

As many of you know, the situation in Palau is in flux. Two weeks ago, a legal challenge to the Compact of Free Association was upheld by the Palau Supreme Court. What is important to keep in mind when examining this issue is that the challenge to the compact was weighed and tested by the legal system of Palau—not that of the United States. That is to say, the legal challenge is, in a very real sense, the measure of the success we and all of the people of the trust territory have had in nurturing and bringing into full blossom a vigorous and democratic indigenous political life. It is now up to the Palauan people themselves to determine what their future course should be. Regardless of what course is chosen, we intend to work with the elected leaders of Palau to help build for the future they choose.

Naturally, the uncertainty of the situation in Palau has had an effect on our plans for the termination of the trusteeship and the implementation of the compacts and the Commonwealth Covenant. It has not, however, changed in any way the Administration's firm commitment to the peoples of the trust territory to move ahead without delay toward the conclusion of the self-determination process. In that context, we were extremely pleased last August when the leaders of the South Pacific Forum stated again their strong support for the political status arrangements the governments of the trust territory had chosen and called for the prompt termination of the trusteeship and implementation of the compacts and covenant.

Commercial and Development Ties

While our two-way trade with the Asian-Pacific region as a whole is quite large—almost one-third of our total world trade—the volume of U.S. commerce with the Pacific islands has been small. This has been due, of course, to many factors, not the least of which are the limited range of products and means of transport available in the island area. We are making some progress, however, and hope to facilitate greater commercial exchange in the future.

The U.S. role has been much more evident through the years in terms of direct regional aid programs to help develop the Pacific private sector and in terms of the educational, technical, and other forms of social assistance. Our government's International Visitor Program has given a great many Pacific leaders their first introduction to an industrialized democracy. The Asia Foundation has active programs in legal education, media education, and in small business and entrepreneurial training for Pacific islanders. The Fulbright Program and the Peace Corps also have provided direct support to the area's development in many ways. Private and semiprivate institutions, like Honolulu's East-West Center, have done much to establish valuable research and training programs, as is seen in the support the East-West Center has provided the Pacific Islands Development Program. We will play a significant role in bringing appropriate technology to the Pacific to improve the job market and living standards of the area's people.

But more can and should be done. We can facilitate even more the area's entry into U.S. commercial markets, where feasible, and continue to encourage private investment in local industries, such as food processing plants. We can help encourage and develop the Pacific's potential for expanded tourism.

The one commercial issue over which we and the nations of the South Pacific have disagreed most in recent years involves "coastal state jurisdiction over highly migratory species." In a less elegant but considerably more understandable formulation, our conflicting views on the tuna fishery have been a source of great irritation in our relations over the past decade.

Having said that, however, I should hasten to add that neither we nor the island states have let this juridical difference prevent us from addressing the problem in a friendly and constructive manner. The leaders of the region share with Secretary Shultz a clear understanding of the need to solve this problem and move ahead on the many issues before us where we share a common interest and a common goal.

We are now, and have been for some time, actively engaged with the region's states in negotiations that will produce, when finally concluded, one of the most comprehensive and complex fisheries agreements ever negotiated. The remarkable progress we have made in these negotiations since their inception in late 1984 results from a determination by all parties that no problem is too complex to be resolved.

While a final solution to some of the most difficult issues before the negotiators still evades us, we have every reason to believe that soon—perhaps as early as next month, when the next round of talks begins in Tonga—an agreement can be reached in principle on the broad outlines of a regional fisheries treaty benefiting all parties. At that time, both sides can report to their individual capitals that an agreement has been reached which at once provides the U.S. tuna fleet access to the region's fishery and the island states an adequate and reasonable compensation for their resource.

The Nuclear Age in the Pacific

Pacific people have enjoyed a largely tranquil history. No one cherishes peace and harmony more than they. The islands claim a tradition of peace and good-neighborliness which we Americans fully appreciate.

There is, today, a detectable phenomenon of rising antinuclear sentiment in some quarters of the South Pacific. It stems, in part, from the natural human aversion to weapons of mass destruction and, in part, from past practices of nuclear testing in the area by the United States and others. We understand that sentiment. The United States has, for years, been at the forefront of efforts to prevent the proliferation of nuclear weapons and to enforce rigid global standards of nuclear safety. We have neither the desire nor the intention to foist nuclear armaments onto others.

In the nuclear age, the potential for worldwide destruction demands that everyone work to prevent such a catastrophe. In response to this challenge, the leaders of the South Pacific last year drafted the South Pacific Nuclear Free Zone Treaty. At this year's meeting of the South Pacific Forum, those same leaders invited the nuclear weapons states to sign the treaty's protocols. We appreciate the effort the authors of this treaty made to ensure that vital Western interests are taken into account.

BEST COPY AVAILABLE

THE BALL STATE UNIVERSITY LIBRARIES
3 0002 108 216 003

I want very much to assure this audience that the U.S. Government understands the concerns expressed in the South Pacific Nuclear Free Zone Treaty. We are giving the treaty and its protocols serious, high-level study.

We do have, however, wide-ranging global responsibilities. These require that we examine carefully and in detail the full implications of any treaty undertaking that would limit our ability to defend free world interests. I believe the leaders of the region understand that obligation and would not wish my government to act in any less responsible manner.

The nuclear issue also has been highlighted in connection with New Zealand's abrupt decision in 1984 to deny port access to nuclear-powered or nuclear-armed vessels and aircraft. Given our longstanding and universal policy of neither confirming nor denying the presence of nuclear weapons on our vessels, we concluded that we had no alternative but to suspend our security obligations to New Zealand under ANZUS [Australia, New Zealand, United States security treaty]. The conditions which Wellington chose to attach to our access to its naval ports rendered impossible our practical alliance cooperation, though we, of course, remain friends.

Let me say just a word about alliance responsibilities, since this conference is devoted to strategic considerations for the Western alliance. Allies occasionally differ on political issues; but fundamental cooperation and mutual confidence require an appreciation for the concerns and risks involved for all when one ally decides to set its own arbitrary rules for others to follow.

It may be paradoxical, but it is not at all surprising that a nation at peace must be prepared for war if it is to deter war. The necessary sacrifices of preparedness must be shared equitably among democratic allies, for whenever partners do not reinforce one another, the safety and unity of the entire alliance are jeopardized. We all face similar domestic pressures and limited resources, and that is why each ally must dependably help maintain the strength of the alliance according to its own capabilities.

Not all allies need to possess their own nuclear deterrent. But if one undermines America's ability to maintain its essential naval presence, then it weakens its own national security in the process. Our shared responsibilities go beyond simply deterring military threats, of course. Our partnership depends on deeper and broader bonds of reciprocal cooperation that include the entire range of relations, including economic and political ties. We know for certain that our Western alliance unity across the board is essential to the success of East-West negotiations, and, therefore, our mutual support on the smaller issues—like port access—is so very important to the larger picture.

Soviet Presence

The historic involvement of Americans and West Europeans in the Pacific islands extends back many generations. The legacy of 19th-century commercial and cultural contacts is reflected in our continuing close relationships today. The United States has been directly involved throughout the decades in the development of local industries and social programs that have improved the life of islanders. By and large, they have established their own political institutions that reflect the same values of popular democracy as our own. Our heritage of commonality is long, and it is strong.

Very recently—within the past 3 or 4 years—the Soviet Union has demonstrated newfound, virtually unprecedented interest in the Pacific states. They have sent their emissaries to explore commercial and diplomatic opportunities in the area. The reception has been largely skeptical, tentative, and quite limited in scope. Moscow is discovering, in its belated arrival, that its reputation has preceded it. As Pacific governments weigh the benefits of commercial cooperation against the risks of association with the polar bear from the north, they cautiously consider the price of political dependence that inevitably accompanies economic dependence on the Soviet Union.

I do not anticipate a groundswell of greeting to the Soviet newcomers. Frankly, the political traditions of the Pacific area are wholly incompatible with those of the Soviet Union. Moscow knows it and, most importantly, the Pacific people know it. The sad history of Soviet involvement in the Caribbean, in the Middle East, and in Africa—not to mention Eastern Europe—betrays little promise to the forward-looking people of the emerging Pacific.

For our part, we do not view the recent Soviet initiatives in the South Pacific with particular alarm or distress. We do, however, sense the importance of preventing the area's conversion into yet another arena of major power confrontation. This consideration calls into question the long-range role and goals of the Soviet Union in penetrating this area of the Pacific.

The dramatic record of Soviet military buildup in the Asian-Pacific region more broadly, over the past 10 years, is well known. Both the quality and quantity of its regional armed forces have expanded perilously as Moscow seeks to impress and intimidate its Asian neighbors. The Soviet Pacific naval fleet is now its largest. Moscow has regularly supplemented its force capabilities at Cam Ranh Bay and its military aid to North Korea, while targeting one-third of its SS-20 nuclear missiles on the Asian region. As they probe incessantly for weak points in the U.S. defense alliance system, the Soviets attempt to expand their own political and military tactical maneuverability. Fortunately, Moscow's adventurism, thus far, has had negative political consequences for itself in the region.

Two months ago, Soviet Premier Gorbachev delivered an address at Vladivostok devoted largely to sweeping, amorphous "confidence-building measures" that ignore the root causes of insecurity in the Asian region. Many Asian observers have pointed out that the Vladivostok address reflects more stylistic nuance in Soviet foreign policy rather than any significant new substance. Even so, it seems to represent an expression of Soviet determination to play a more activist role in the region. What we might hope to see in terms of real Soviet peace initiatives in Cambodia, Afghanistan, Korea, and the Japanese Northern Territories, however, remains largely elusive. Until these specific sources of regional conflict and instability are addressed, there is little room for hope that grand schemes of "confidence" promotion will bring any real relaxation of Asian and Pacific tensions.

Regional Cooperation

As I see it, one of the most fascinating and encouraging phenomena operating in the Pacific Basin region today is the trend toward a sense of community. In a region as diverse as this—culturally, geographically, politically, religiously, and historically—it is a dramatic development when nations begin to think in terms of common interests and commercial goals. True, we are a long way from witnessing anything on the scale of the European Common Market. But for 6 years now, private representatives from many of the regional states and islands have met periodically, under the auspices of the nonofficial Pacific Economic Cooperation Conference (PECC), to review and deliberate upon trade and

BEST COPY AVAILABLE

resource policies as they affect regional well-being. The PECC will meet in plenary session for the fifth time this November in Vancouver to discuss such issues as fisheries cooperation and development, direct foreign investment in the region, and the supply and distribution of minerals and energy resources. Their conclusions and recommendations are nonbinding on any government. Yet, perhaps more important than any product they might produce is the fact that this dialogue exercise has achieved an aspect of regularity and a new sense of commonality.

The PECC is just one outgrowth of a subtle, delicate, organic process that reflects the growing concept of common identity among Asian-Pacific nations. And the Pacific islands are very much a part of that process. Indeed, with the "Pacific way" of cooperation and consensus as their guide, the leaders of the island Pacific can play a vital stewardship role in this process. Gradually, habits of cooperation and consultation are becoming well established. No doubt in the years ahead we will see the plethora of bilateral economic arrangements in the region yield, here and there, to bold multilateral initiatives to foster common prosperity.

There are very real limitations, of course. This gradually evolving process does not, in my view, portend the establishment of rigid regionwide institutions; nor does it foreshadow the creation of grandiose political or security pacts, as Moscow frequently charges. The process does, however, reflect something very positive and encouraging about the spirit of regional cooperation now taking root. It is important that the people of the Pacific islands take advantage of every opportunity to participate in this collegial atmosphere and share in the benefits that common efforts can produce.

Conclusion

The emergence of the Pacific as an important regional and even global actor is one of the great phenomena of the 1980s. It holds great potential but also carries with it a certain degree of risk and responsibility. The Pacific islands realize this, and they are taking appropriate control of their own destinies. They are set on a course targeted for success—popular democracy, free enterprise, and a high degree of literacy, combined with a shrewd understanding of international politics. It is a course running in tandem with our own.

Positioned on the periphery of a dynamic, industrializing Asian continent, the Pacific entities have much they can learn from and much they can offer in return to their Asian neighbors. In some respects, the free states of the Pacific have established an indigenous style of democratic process that well might be emulated by some larger and wealthier Asian nations. They have far to go in their own industrial evolution but possess valuable assets in their remarkable combined literacy rate and in the entrepreneural determination of their peoples.

Pacific potential is vast. We applaud that. We welcome that. And we will support it. ■

Published by the United States Department of State • Bureau of Public Affairs
Office of Public Communication • Editorial Division • Washington, D.C. • October 1986
Editor: Cynthia Saboe • This material is in the public domain and may be reproduced without permission; citation of this source is appreciated.

Bureau of Public Affairs
United States Department of State
Washington, D.C. 20520

OFFICIAL BUSINESS

PENALTY FOR PRIVATE USE $300

If address is incorrect please indicate change. Do not cover or destroy this address label. Mail change of address to PA/OAP, Rm 5815A

BULK RATE
POSTAGE & FEES PAID
U.S. Department of State
Permit No. G-130

This program made possible through a matching grant from

Indiana Humanities Council

and the National Endowment for the Humanities

Indiana International Forum

A Program of the Indiana Humanities Council

GRANT INFORMATION

BEST COPY AVAILABLE

Contents

About the Indiana International Forum . . 2
International Program Grants 3
The Grant Application Process 4
Prospectus Form 5
Cover Sheet Form 7
Application Instructions 9
The Cover Sheet 10
Narrative Questions 11
Budget Format 13
The Budget and Budget Narrative 14
Support Material 15
Deadlines . . . . . inside back cover

A Program of the

Indiana Humanities Council

1500 North Delaware Street
Indianapolis, Indiana 46202
317 / 638-1500

About the Indiana International Forum

Mission

The Indiana International Forum was created in 1992 to promote public awareness of Indiana's ties to the rest of the world and to raise the level of public discussion about international issues. A cooperative effort involving the business, civic, cultural, and educational communities, the Forum provides statewide leadership to make Indiana's international future a part of the Hoosier agenda.

Background

In December 1990, the Indiana Humanities Council convened the Indiana International Issues Task Force, chaired by Robert Schwindt of the Boehringer Mannheim Corporation. The membership of the Task Force included business, educational, government, and community representatives from around the state.

With the support of the Lilly Endowment, this group spent a year examining key questions concerning the capacity of Indiana to respond to the challenges of a new international era, marked by increasing global interdependence. Committees were appointed to study four subjects: international education, an international school, international air transportation, and international services. The Task Force completed its assignment and issued a report on its findings in January 1992.

Purpose

In one of its major recommendations, the International Services Committee of the Task Force pointed out the need for a statewide forum on international issues and their impact on Hoosier citizens. As a result, the Indiana International Forum was established to pursue the following five goals:

- Increase the visibility of international issues among leaders in government, business, education, and cultural life;
- Stimulate resouce development and resource distribution to support the work of key community-based international organizations;
- Establish mechanisms to engage larger circles of Indiana citizens in discussion of our international challenges and opportunities;
- Advocate partnership between government, education, cultural, and business organizations to develop innovative and creative international programs; and
- Set a larger international agenda which can challenge, inspire, and move the citizens of our state to greater awareness, knowledge, and focus.

Structure

The Indiana International Forum is designed to be a bridge between available international expertise, human and financial resources, and the broader public realm. It is envisioned as a partnership of community and civic organizations, business leaders and groups, public and private higher education institutions, public libraries, community leadership programs, the community foundation network, local and state educational organizations, religious groups, and local, state, and federal government.

The Indiana Humanities Council serves as the Forum's sponsor and provides it with administrative, fiscal, and consultant services. The Forum has a professional staff which works under the leadership of a voluntary board of advisors. Funding has been awarded for the Forum from the Lilly Endowment and to the Humanities Council by the National Endowment for the Humanities and private donors.

About the Indiana Humanities Council

The Indiana Humanities Council is a statewide non-profit organization that actively supports the public's use of the humanities to enrich personal and civic life in Indiana. The Council sponsors, develops, and supports a range of initiatives in the fields of history, literacy, civics, ethics, philosophy, international affairs, and economic development. For more information about IHC programs and services, contact: Indiana Humanities Council, 1500 North Delaware Street, Indianapolis, IN 46202, (317) 638-1500.

International Program Grants

The goal of the Indiana International Forum's grant program is to encourage not-for-profit organizations to develop community-based international programs and to provide support for those programs.

The Indiana International Forum encourages grant applications that represent collaborations among organizations interested in international initiatives.

Grant Categories

Mini Grant:

A *Mini Grant* is an award of $1,500 or less. The proposal must be submitted no later than the first of the month preceding the month in which the project will begin. A decision will be made on the application within 3-4 weeks after the due date.

Major Grant:

A *Major Grant* is an award of more than $1,500. The proposal must be submitted according to the schedule listed on the inside back cover, and a prospectus must be submitted a month prior to the proposal deadline. A decision will be made on the application by the date listed.

Eligibility

Eligible Aplicants:

Any non-profit organization or institution may receive a grant. Examples of eligible applicants (called sponsoring organizations) include chambers of commerce, service organizations, clubs, churches, state and local governmental agencies, ethnic or cultural groups, labor unions, business and farm groups, school corporations, public radio and television stations, museums, historical societies, public libraries, art organizations, colleges and universities.

Applicants must provide proof of their official tax-exempt status. *Grants cannot be awarded to individuals or profit-making groups.*

Eligible Projects:

Projects eligible for mini or major grants include, but are not limited to, the following: exhibits, lectures, seminars, media production, planning grants, curriculum materials, community education, and public discussion.

Ineligible Projects:

This grant program does not support the following: student exchanges, property or major equipment purchases, capital improvements, general operating expenses, individual classroom courses, "how-to seminars," or scholarships.

Essential Project Features

The following key elements must be included in IIF-supported projects.

International Focus:

Projects funded by International Program Grants should increase public awareness of Indiana's ties to the rest of the world, disseminate information about other countries, stimulate broad-based public discussion of international issues affecting Indiana, or enable Hoosiers to understand the relevance of international events and happenings to their lives and the future of their communities.

Expertise:

Individuals with expertise in international subjects must play a central role in all IIF-funded projects. Such individuals may be teachers and scholars in colleges and universities, or they may have expertise as a result of non-academic professional work.

In some cases, speakers and resource persons may be individuals qualified to address international subjects by reason of their experience or education. For example, citizens or former residents of other countries may be able to provide insight into life and conditions in those places.

Applicants must describe the qualifications of all persons chosen as presenters. Advanced training and credentials should be described; alternatively, an explanation of how proposed speakers have special knowledge of international subjects should be given.

Experts chosen to participate in the project should play an active and vital role in *planning*, as well as executing, project activities.

Public Audience:

The project must be intended primarily for a public audience, and activities must reach beyond the membership of a campus organization, student body, or faculty and staff. College and university conferences which are merely open to the public are not likely candidates for grants. When projects are proposed for campus sites, the applicant must clearly demonstrate that people not affiliated with the school are likely to attend and have been involved in planning.

Representatives of community groups, especially the groups targeted for the project, should play a key role in carrying out project activities. These individuals should participate in the planning stage, helping to develop a format, approach, and publicity plan designed to involve a non-academic audience.

Non-Advocacy:

Projects dealing with social or public issues must be designed so that alternative points of view are expressed and given fair consideration by participants. No bias or advocacy is permitted in the overall projgram, although, speakers for opposing views may express their opinions as they see fit. Even with highly controversial topics, balance can be achieved with proper planning.

Advocacy means the intent to influence an audience in favor of a specific course of political action. A project should not advocate a legislative bill, partisan political opinion, or an organizational tactic. The emphasis must be on a better understanding of issues, not mere problem solving or lobbying for a particular solution.

Local Cost Share:

The sponsor must share at least half the cost of the project. This local cost share, in most cases, may be "in kind" as well as actual cash expenditures. The in kind cost share may include items such as contributed time of planners and speakers, the use of meeting facilities, donated equipment and services, etc. The in kind cost share must be figured according to actual pay scales of persons engaged in comparable work, and actual rental value of facilities and equipment.

Documentation is required for both in kind and cash expenditures.

Evaluation:

Project applications must include a plan for judging the value of the program. Questions such as the degree to which the project's objectives were achieved, reactions of audience and participants, number of persons in attendance, and the quality of the presentations and discussions should be part of the total evaluation. Grant funds may be used to support the assessment. In addition sponsoring organizations often need evaluative information, and the plan should take this need into account. The evaluation plan should cover timing, criteria, techniques, and instruments used to collect and report necessary data.

Nondiscrimination:

All public programs receiving IIF grant support must take place at sites that are accessible to the handicapped. Grant recipients will be required to certify their compliance with any and all federal, state, and local laws and regulations dealing with nondiscrimination on the grounds of race, color, national origin, age, sex, or handicapped status.

BEST COPY AVAILABLE

The Grant Application Process

Planning Assistance

Staff representatives can provide information and assistance to applicants in selecting formats, planning publicity, identifying experts and community groups, choosing audio-visual aids, and securing local financial support. Thus, no potential applicant should be discouraged from applying for a grant from IHC because of inexperience in grant writing.

The Prospectus

The prospectus is an informal, one-page working document used by staff members for counseling prior to the actual application. The prospectus is *not* a proposal, and if you submit a prospectus, you are in no way obligated to apply for a grant.

The prospectus is optional for *Mini* grants, but it is required for *Major* proposals. The prospectus should be submitted at least *one month* before you submit the actual application. This lead time will give staff members sufficient opportunity to review the document and offer specific suggestions for you to incorporate into the proposal itself. Only one copy of the prospectus is required.

The Application

IIF awards grants through open competition. Each proposal is reviewed according to its own merits and the extent to which the project meets published guidelines. In preparing your application, pay close attention to the style and form of your written material. There is an underlying assumption that a correlation exists between proposals that use clear language, proper grammar, and logical organization and projects that are capably done.

There are four parts to a *Mini* or *Major* Grant Application:

1. The Cover Sheet
2. Narrative Questions and Answers
3. The Budget and Budget Narrative
4. Support Material

The Decision

After the Forum makes its decision, the project director will be notified. Occasionally, IIF will support a part of the project instead of the whole program as described in the application.

In some instances, IIF will conditionally approve the project. This means IIF accepts the overall nature of the proposal but has reservations about specific parts of the project. If the applicant agrees to the conditions specified, the project will be funded accordingly.

After Receiving a Grant

The responsibilities of the sponsoring agency and the project director are completely described in the grant contract (or "agreement") which is sent with the grant award letter. The following is a general summary of such responsibilities.

Grant recipients must keep auditable records of both grant funds and local donations of cash or services. Regular reporting on the project is required, and a comprehensive expenditure and evaluation report is due at the conclusion of the project. Grant recipients must agree to comply with basic state and federal nondiscrimination statues and must report changes in the project to IIF.

IIF requires that all project activities, materials, and publicity acknowledge IIF support. In cases where a project or production funded by IIF produced income, that income must be applied to the project costs or shared with IIF. Two copies of any project productions and materials must be submitted to IHC with the final report.

More detailed information about project requirements and the grant contract is available upon request.

BEST COPY AVAILABLE

Prospectus

IIF use only

Date Received **Staff** **Grant #**

When do you plan to submit the application?

Type of Application ☐ Mini Grant ☐ Major Grant

Project Title

tear off at perforation.

Project Sponsor	**Project Director**
Name:	Name:
Address:	Title:
Contact person:	Address:
Title:	Business phone:
Telephone:	Home phone:

Briefly describe the project giving as many names of experts, dates, locations, and programs as possible.

How will your project increase the international awareness of Indiana citizens?

Who is your primary audience and what organizations will collaborate with you on the project?

List any possible sources of cash support for the project.

Budget Summary	Grant	Local Cost Share	
		Cash	In Kind
Administration			
Speaker & Participants			
Travel & Per Diem			
Supplies & Equipment			
Printing & Postage			
Space Rental & Telephone			
Other (Specify)			
Indirect Costs			
Project Totals			

Cover Sheet International Program Grant Application Form

IIF use only

Meeting **Action** **Grant #**

Type of Application ☐ Mini Grant ☐ Major Grant

Title

Project Sponsor

Name:

Address:

Sponsoring
Group Official:

Contact person:

Telephone:

Project Co-sponsor(s)

Fiscal Agent

Name:

Address:

Telephone:

Project Director

Name:

Title:

Address:

Business phone:

Home phone:

Grant $ _____

Local Cost Share-Cash $ _____

Local Cost Share-In Kind $ _____

Total $ _____

Is the sponsoring agency determined to be tax exempt as a not-for-profit organization by the Internal Revenue Service ☐ Yes ☐ No
The Indiana Department of Revenue ☐ Yes ☐ No Indiana Not-for-Profit Tax Registration Certificate Number _____

Official Signatures

(One copy must have original signatures. NOT photocopies: must be signed by 3 different people)

_____
Project Director (signature)

_____
Sponsoring Group Official (signature)

_____
Fiscal Agent (signature)

_____
Sponsoring Group Official's Name and Title (please type)

_____
Fiscal Agent's Title (please type

Project Summary (Limit to this space)

Project begins **and ends**

Estimated Total Attendance

Budget Summary	Grant	Local Cost Share	
		Cash	In Kind
Administration			
Speaker & Participants			
Travel & Per Diem			
Supplies & Equipment			
Printing & Postage			
Space Rental & Telephone			
Other (Specify)			
Indirect Costs			
Project Totals			

Appiication Instructions

General

1. Be sure you have read and understood all the information contained within this booklet. Included in it are important definitions, guidelines, and instructions.
2. If you are applying for a Major Grant, submit a Prospectus. The Prospectus is optional but recommended for the Mini Grant.
3. If you have any questions not answered in the Grant Information Book, contact an IIF staff member.
4. Arrange the parts of your completed proposal in the following order:
   a. Signed Cover Sheet
   b. Project Summary Page (reverse side of Cover Sheet)
   c. Narrative Questions and Answers
   d. Budget and Budget Narrative
   e. Support Material
5. Have someone not familiar with the project read the proposal for clarity; proofread the proposal twice; and double check mathematical calculations on the budget.
6. Duplicate the appropriate number of copies:

Mini Grant	Original + 4 copies
Major Grant	Original + 12 copies

7. Submit a complete proposal with original signatures in ink along with the correct number of copies to the IHC office. Hand deliver or have the proposal package postmarked on or before the published deadline.
8. Please do NOT use folders or binders.
9. Do NOT staple the proposal, any of the copies, or any part, section, or fraction thereof. NO STAPLES. Use paper clips or rubber bands only. NO STAPLES.
10. IIF does not accept proposals sent by FAX.

The Cover Sheet

The application cover sheet is required for all proposals. Fill out the form completely as explained below, and attach it to the front of your proposal.

Type of Application:
Check the box for the type of grant sought — *Mini* or *Major*.

Title:
The project title should be brief, self-explanatory, and appealing. Use imagination and remember that the title will be an important element in publicity. If you choose a working title, note this on the application.

Project Sponsor:
The sponsor is the non-profit group which will assume full responsibility for the grant in all fiscal, contractual, and supervisory areas. Key agency personnel should be thoroughly familiar with IIF guidelines and the submitted proposal and should stay abreast of project activites as they are implemented. If the terms of the grant contract are not met, IIF may demand repayment of the entire grant from the sponsoring group.

Sponsoring Group Official:
The sponsoring group official must have the authority to represent the sponsoring organization. In the case of a community organization, the sponsoring group official should be the president or chairperson of the group, and the board of directors should be aware of the application. In the case of large institutions such as colleges or universities, the sponsoring group official or the fiscal agent must be someone representing the Grants or Sponsored Programs Office.

Contact Person:
The contact person is the individual who will serve as the sponsor's liaison with IIF, if different from the sponsoring group official.

Project Co-Sponsor(s):
Project co-sponsors are groups which will play major roles in the project but are not the actual grant recipient. Co-sponsors need not be non-profit. Co-sponsorship is not required, but IIF generally regards co-sponsorship by various groups as a sign of broad-based community and academic interest in the project.

Project Director:
The project director is the one person responsible for the overall management of the project. If there are two or more co-directors, all should be listed, but project correspondence will be sent to the first person named. The project director is also responsible for submitting reports, keeping the IIF staff informed of the progress of the grant and dates of programs, and preparing a final evaluation of the project.

Fiscal Agent:
The fiscal agent is the person designated by the sponsoring group to disburse funds and keep records of project finances. Whoever assumes this responsibility must understand that she or he has accepted a legal obligation to insure that the grant funds are spent properly and that accurate and complete fiscal records are kept according to generally accepted accounting procedures. IIF prefers that a Certified Public Accountant, college or university grants officer, or similarly well-qualified person be named fiscal agent. The fiscal agent may NOT be the same person as the project director or sponsoring group official, nor may the fiscal agent be a relative of the project director or sponsoring group official.

Tax Exempt Status:
IIF grants are made only to not-for-profit agencies and organizations. Attest that your agency is tax-exempt from federal and state taxes by answering "yes" in the appropriate spaces. Enter the Indiana Not-for-Profit Tax Registration Certificate number as requested on the cover sheet and attach a copy of the letter of exemption from the Internal Revenue Service as evidence of your agency's status.

Official Signatures:
You must submit at least one copy of the cover sheet bearing the original signatures, in ink, of the sponsoring group official, the project director, and the fiscal agent. THE SPONSORING GROUP OFFICIAL, THE PROJECT DIRECTOR, AND THE FISCAL AGENT MUST BE THREE DIFFERENT PEOPLE. No individual may sign for more than one of these positions. The signatures indicate that the proposal has been read and endorsed by each party. Be sure that the persons signing the application have the authority to do so as representatives of the organization.

Project Summary:
Limit the project summary to the space provided. Describe briefly the goals of the project, key experts, format for presentations, program dates, locations of programs, target audience, publicity and evaluation techniques. It is important that you strike a balance between being succinct and thorough. Since some project reviewers will receive only the cover sheet and budget summary, it is absolutely essential that the narrative be clear and complete. Many project directors wait until the entire proposal is written before developing the project summary.

Beginning/Ending Dates of the Project:
Project dates should include the total span of the project except for the time prior to the grant decision itself. Leave time for completion of program planning, execution, evaluation and reporting. When major programs are scheduled too soon after the decision date, Council members may question the effectiveness of the planning. You may begin spending grant funds as soon as you receive a favorable decision on your proposal and sign a contract with IIF.

Attendance:
Estimate the number of people you expect to attend the programs. The number of people will affect costs, presentations, locations, discussions, etc. Set attendance goals which are realistic to the type of project you envision.

Budget Summary:
The budget summary is simply a categorized synopsis of the larger, itemized budget included in your proposal.

BEST COPY AVAILABLE

Narrative Questions

Answer the following narrative questions. Keep your answers brief and to the point. Narratives for the *Mini Grant* should be no more than 5 pages, and the *Major Grant* about 8 pages. *Please retype the questions as well as the answers.*

How does this project contribute to an effort to internationalize your organization or community?

Summarize the content of your project and identify the specific goals or objectives you hope to accomplish. Then explain how the project will promote international awareness or knowledge of international subjects among Indiana citizens. If possible, describe both the short-term and long-term effects of the project for your organization or community.

Who are the key experts and what, specifically, will they do in the project?

Identify those persons with special international expertise who will be involved in the project and explain what tasks they will perform, clearly indicating the role each has played in the planning of the project. Point out which persons are firmly committed to the project and which are only possible participants. The qualifications of major participating experts should be briefly discussed in the body of the proposal or in a concise statement of education, experience, and related activities and interests, not to exceed two pages in the appendices.

Outline the timetable, format, and schedule of events for the project. Include names, dates, locations, topics, and presentation and discussion techniques whenever possible.

IIF is looking for a clear and concise description of what, specifically, you plan to do. Give as much detail as necessary to help reviewers picture project activities unfolding. Try to include a complete schedule or agenda. The schedule may be tentative, but give as many proposed dates, times, locations, and participants as possible. Titles and topics for presentations provide concrete evidence of the project content described in the earlier part of your proposal.

Explain how the non-academic community will be involved in your project. Are there any specific audiences you will reach and, if so, how will they be involved in the project?

Explain how community people, issues, and resources are integrated into the project — i.e., as co-sponsors, planners, speakers, or audience members or through devices such as discussion, publicity, and evaluative techniques. Identify organizations that will collaborate with you on the project and explain what their roles will be.

Explain your publicity plans. Who is the publicity coordinator and what are her/his qualifications?

Publicity is a critical part of every IIF program. The Forum assumes that you will use most conventional publicity techniques — i.e., flyers, posters, press releases, public service announcements, and so forth. Therefore, explain how your publicity is tailored to meet your stated goals and objectives, particularly in attracting the specific audiences you wish to reach. IIF values creative publicity.

How will you evaluate the project and how will you use your evaluation?

IIF believes that critical evaluation is part of the entire process of public programming. How will you determine if you met your goals and, indeed, if your original goals were reasonable or if they changed during the course of the project? Do you expect any continuation or spin-off programs to result from the project? What plans do you have for assessing the quality of the whole project? These are all important evaluation questions you might consider. You are required to submit a final report form which answers some basic qualitative and quantitative questions, and to develop an overall evaluation of the successes and failures of the project. Past project directors have used questionnaires, independent evaluators, first-person interviews, group evaluation sessions, case studies, and reports from participants and audience members as techniques for collecting data. Your response to this question should spell out how you plan to gather and analyze information on the project.

Will your project produce any materials which can be used by other audiences after the grant period? How will such materials be distributed?

Obviously grant-produced materials such as booklets and videotapes are designed for use beyond the original grant project. Some grant projects include other materials such as curriculum guides, study outlines, slide-tape shows or audiotapes which can also extend the impact of the project. If you plan to produce such materials in your project, IIF expects that you will develop a plan for their distribution. Outline your distribution plan and identify the audiences which might need such products. In addition, copies of these materials for the IHC Resource Center are required as part of the grant.

List all definite and possible sources and amounts of cash income for the project.

Your list of cash income should include any committed or possible money from the sponsor, private and corporate donations, other grant requests, registration fees (if necessary), and the sale and rental of materials. Some projects will not generate cash income, and the local cost share will be entirely in kind. But projects benefit from diverse sources of funding. Funds requested from IIF do not need to be listed in this section of the proposal.

Budget Format

Use this format as a guide in laying out your budget columns and categories. Type budget information onto plain paper, itemizing wherever indicated.

Expenditures

Categories	Grant	Local Cost Share	
		Cash	In Kind
ADMINISTRATION (List all persons, titles, hours, and rates of pay) SPEAKERS & PARTICIPANTS (List all non-administrative persons and stipends) TRAVEL & PER DIEM (List mileage, airfare, per diem, and hotel. See page 15 for rate chart) SUPPLIES & EQUIPMENT (List each item) PRINTING & POSTAGE (List each item) SPACE RENTAL & TELEPHONE (List both office and meeting space) OTHER (Specify) (List all items not included above)	**THIS IS NOT A FORM.** **USE AS A GUIDE.** **DO NOT FILL IN.**		
SUBTOTAL INDIRECT COSTS (If any)			
TOTAL			

The Budget and Budget Narrative

Planning a Budget

Assemble your budget after you have planned the rest of the project. A good resource person will be the fiscal agent or grants officer from your institution or your project accountant. IHC first checks to see if the budget is realistic, so plan to include enough funds to carry out the activities without requesting an excessive amount. Each budget is judged on its own merits. The following suggestions should help you develop your budget.

Grant

The Grant (first column on the Budget Format) is the funding you are requesting from IIF for the project. For example, if you are asking IIF to provide $1,000 in grant money for the project, then a total of $1,000 should appear in the Grant column.

Local Cost Share

The Local Cost Share represents the sponsoring agency's contribution to the project. The total amount of the "Local Cost Share" must be at least equal to the amount of the "grant." Note that Local Cost Share is divided into two subcategories: Cash and In Kind.

The "Cash" portion (second column) of the "Local Cost Share" should include any cash which the sponsoring agency allocates to the project from its own treasury. If the sponsoring agency collects cash from local donors, then this cash should also be put in the Local Cost Share/Cash column. Monies which will be spent from registration fees should be budgeted here.

The dictionary defines "In Kind" as "in produce or commodities instead of money." This is a good way to think of the "In Kind" portion of the "Local Cost Share" category. Commodities such as volunteer time, use of meeting space or equipment, and supplies provided by local groups are all "in kind" donations to the project because they are not contributed in the form of actual cash money. **The "In Kind" column of your budget is the ONLY column which may include contributions of goods, services, and facilities.**

When you determine your in kind cost share, figure value according to the actual pay scale of persons engaged in comparable work.

Supplies must be figured according to their actual purchase value; facilities and equipment, according to their actual rental value. If the actual value cannot be determined, estimate the fair market value.

In many cases one budget item may be counted partially as an in kind contribution and partially as a paid service. For example, if a speaker usually receives $200 for a talk but is participating in your program for $100, the extra $100 may be counted as an in kind contribution. If the sponsoring organization pays for services, goods, or facilities, the item must be listed as **cash** cost share. If no cash payment of any kind is involved, the item should be listed as **in kind** cost share.

Most project directors have little difficulty putting together a cost share budget far exceeding the grant request when all the real contributions to a project are counted. When planning your cost share budget be certain to include as contributions:

- planning time and costs involved in submitting the grant application (in kind only)
- sponsoring group facilities and labor
- time and materials from participants and co-sponsors
- meeting facilities and program equipment
- newspaper, radio, and television publicity
- postage and telephone calls
- evaluation time and resources
- other grants and non-federal funds

Using the Budget Format

The Budget Format shows you how to set up your Budget, but it is an illustration only. Please *retype* your Budtet on a clean sheet of paper, listing all anticipated expenses — INDIVIDUALLY ITEMIZED — under the appropriate category headings (administration, speakers & participants, etc.).

Then put the dollar amounts in the correct column. For example, if you are requesting Grant funds for a given expense item, put the dollar amount for that item in the Grant column. If costs are to be divided between two or more funding sources, put dollar amounts in two or more columns, but on the same line.

After you have finished the Budget, write a Budget Narrative, in which you explain the rationale for the figures in the Budget. Include any details you think IIF will need to understand your Budget.

The following is an explanation of the budget categories:

Expenditures

Administration:

The salaries of the persons who will run the project should be calculated by the number of hours or days, or the percent of time to be spent multiplied by a fixed rate of pay — i.e., 100 hours x $10/hr or 4 days at $75/day. Rates should be based upon the usual salary or the fair market value of services. Fringe benefits also may be counted. Project administration usually includes the project director (except for time spent in research and presentations), publicity director, fiscal agent, secretarial services, and members of the planning committee. Some project applicants split administrative expenses between the grant and cost share columns of the budget, and many sponsors, if they are able to, contribute *all* administrative costs. *Keep administrative costs low in relation to the total project budget.* Ten to 20 percent of the project cost is an acceptable range.

Speakers and Participants:

People who will be paid for services other than administration should be listed in this category. This would include speakers, panelists, consultants, and so forth. You may simply list the lump sum payment to each person or, if there will be multiple services extending over a period of time, an hourly figure may be more appropriate.

Usually a stipend is based upon the amount of work to be done. Thus, payment for a speaker who must do original research and writing for a presentation might be higher than for someone who is merely a commentator or is acting as a moderator. Whatever figures you choose, make the relationships between the amount of money, the work to be done, and the qualifications of the worker clear to the Council.

Travel and Per Diem:

Travel in connection with proper activities can be reimbursed with grant funds up to the maximum rates specified in the chart on the next page. Do *not* exceed these

BEST COPY AVAILABLE

maximum rates, even if your particular institution normally uses a higher rate.

When estimating travel costs, include travel for the planning committee, project director, and volunteers as well as for speakers. Often a substantial portion of the travel costs will be used as cost share.

ALLOWABLE TRAVEL & PER DIEM RATES

Mileage	25¢ per mile
Airfare	economy
Per Diem	$25 per day
Hotel	$55 per day

Supplies and Equipment:

Supplies and equipment include office supplies, audiovisual aids, purchased discussion materials, etc. If you are taping the sessions, list all media production equipment and supplies in this column as well. However, the fair use value of purchased or already owned equipment can be listed in the cost share column.

Printing and Postage:

Include all photocopying and other printing in this item. List any printing associated with publicity — i.e., posters and flyers — as well as any printed discussion or follow-up materials such as the proceedings of a conference. Postage should include the cost of mailing and shipping all correspondence, publicity, and audiovisual materials.

Space Rental and Telephone:

Include both office and meeting space as appropriate. This category is a major source of Local Cost Share for most sponsors. Costs should be based upon customary rental value of the facilities. If necessary, grant funds may be provided for these expenses.

Other (Specify):

Any expenses which do not fit into the above categories should be *itemized* under "Other." (Do not enter a lump sum for miscellaneous expenses; list specific items, giving the cost of each item.) For example, if you plan to purchase or have advertising donated, use this category. If you have some question about a cost, ask your grant counselor for advice before listing the item under "Other."

Indirect Costs:

IIF will allow indirect costs only for administrative expenses *not* itemized as part of the budget. These expenses might include overhead for administering the grant, rental, telephone, utilities, secretarial, and accounting costs. In many cases all the administrative costs will be itemized and so no indirect costs will be permitted. However, when itemized costs cover only a small share of the total administrative costs, indirect costs may be listed as follows:

1. Add up all expenses listed in the "Grant" column.
2. Take 5% of this figure and list it under the "Indirect Costs" item in the "Grant" column.
3. Add the two together to get total Grant request.
4. Take 25% of number 1, and list it under the "Indirect Costs" item in the "Local Cost Share/In Kind" column.
5. Total the in kind cost share column.

In other words, the total allowable indirect costs is 30% of the Grant request. Of this 30%, 5% may be used as unrestricted funds from IIF and 25% may be unrestricted cost share from the sponsor. You must use this formula if you request indirect costs; in-house or federal rates do *not* apply for IIF grants.

Registration Fees and Sales

Admission or registration fees (if any) should be used to defray project expenses. These expenses should be identified in the proposed budget. Please provide special arrangements or "scholarships" for low income persons so that no one will be excluded from the project.

Some projects raise money which can be used to help defray project expenses. For example, if you plan to sell items such as publications, concessions, or memorabilia, identify them by name.

Expenses paid for using funds generated by sales and registration fees should be budgeted in the cash column for local cost share.

Support Material

1. Attach one-page resumes for the project director and the fiscal agent.

Please do not include long resumes in the proposal. Resumes for the project director and fiscal agent should be short and to the point.

2. Attach letters of support from participants, contributors, co-sponsors, subcontractors, and interested community and university groups.

Quality of commitment is more important than the sheer number of letters attached to a proposal. Letters should serve as documentary evidence that you can indeed do what you propose in the application. Reviewers will look for letters which confirm participants, co-sponsorship, and community involvement. Whenever possible, the letters should also discuss project content and show enthusiasm and the measure of commitment to the project.

Copies of the proposal should have attached no more than three to five letters from participants or subcontractors and five to eight letters from community or university groups or individuals. Please do NOT exceed these limits.

Deadlines

Type of Grant	Prospectus	Application	Decision
Mini Grants (up to $1.500)	optional	1st of month preceding month when project will begin	3-4 weeks after deadline
Major Grants (over $1.500)	Feb. 29, 1996	Mar. 29, 1996	Apr. 29, 1996

NOTE: During 1993-94, the Indiana International Forum's grant program will be in its first year of operation. This initial period should be considered an experimental stage, with a limited number of grants being awarded. Applicants may contact the Indiana Humanities Council to discuss the availability of grant funds.